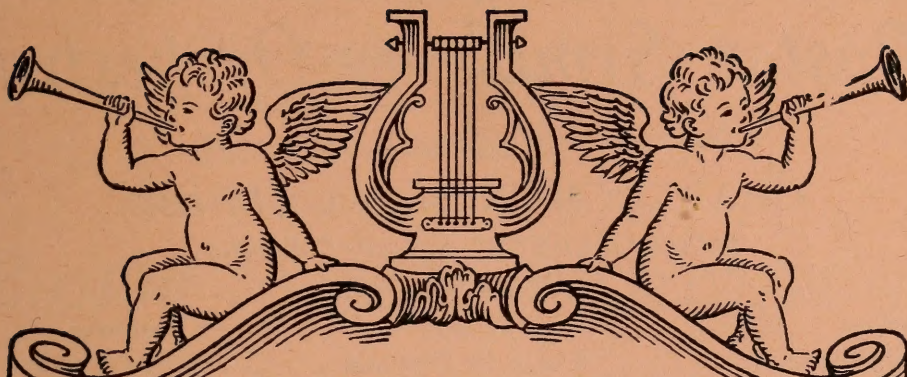


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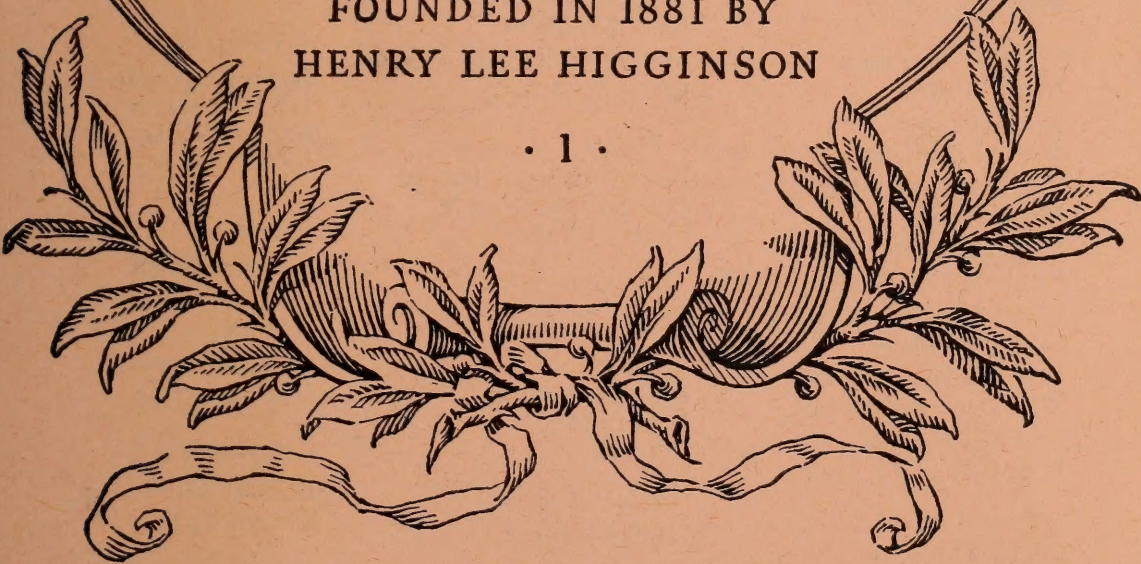
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1954-1955

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(Seventy-fourth Season, 1954-1955)

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SIXTY-NINTH SEASON IN NEW YORK

SEVENTY-FOURTH SEASON, 1954-1955

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin of the First Concert

WEDNESDAY EVENING, November 17, at 8.45

AND THE

~~First Matinée~~

SATURDAY AFTERNOON, November 20, at 2.30

with historical and descriptive notes by

JOHN N. BURK

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SCHEDULE OF CONCERTS, Winter Season 1954-55

OCTOBER

8-9	Boston	(Fri.-Sat. I)
12	Boston	(Tues. A)
15-16	Boston	(Fri.-Sat. II)
18	Columbus	
19	Detroit	
20	Ann Arbor	
21	East Lansing	
22	Kalamazoo	
23	Northampton	
29-30	Boston	(Fri.-Sat. III)

NOVEMBER

2	Boston	(Tues. B)
5-6	Boston	(Fri.-Sat. IV)
7	Boston	(Sunday a)
9	Providence	(I)
11	Boston	(Rehearsal I)
12-13	Boston	(Fri.-Sat. V)
16	New Haven	(I)
17	New York	(Wed. I)
18	Washington	(I)
19	Brooklyn	(I)
20	New York	(Sat. I)
23	Boston	(Tues. C)
26-27	Boston	(Fri.-Sat. VI)
30	Cambridge	(I)

DECEMBER

3-4	Boston	(Fri.-Sat. VII)
7	Newark	
8	New York	(Wed. II)
9	Washington	(II)
10	Brooklyn	(II)
11	New York	(Sat. II)
14	Providence	(II)
16	Boston	(Rehearsal II)
17-18	Boston	(Fri.-Sat. VIII)
19	Boston	(Sunday b)
21	Boston	(Tuesday D)
24-25	Boston	(Fri.-Sat. IX)
28	Cambridge	(II)

31-

JANUARY

1	Boston	(Fri.-Sat. X)
5	Boston	(Rehearsal III)
7-8	Boston	(Fri.-Sat. XI)
10	Hartford	
11	New London	
12	New York	(Wed. III)
13	Washington	(III)
14	Brooklyn	(III)
15	New York	(Sat. III)

18	Cambridge	(III)
21-22	Boston	(Fri.-Sat. XII)
25	Boston	(Tuesday E)
28-29	Boston	(Fri.-Sat. XIII)
30	Boston	(Sunday c)

FEBRUARY

1	Providence	(III)
2	Boston	(Rehearsal IV)
4-5	Boston	(Fri.-Sat. XIV)
8	Philadelphia	
9	New York	(Wed. IV)
10	New Brunswick (New Jersey)	
11	Brooklyn	(IV)
12	New York	(Sat. IV)
15	Boston	(Tuesday F)
18-19	Boston	(Fri.-Sat. XV)
20	Boston	(Sunday d)
22	Cambridge	(IV)
25-26	Boston	(Fri.-Sat. XVI)

MARCH

1	Providence	(IV)
3	Boston	(Rehearsal V)
4-5	Boston	(Fri.-Sat. XVII)
8	New Haven	(II)
9	New York	(Wed. V)
10	Washington	(IV)
11	Brooklyn	(V)
12	New York	(Sat. V)
15	Boston	(Tuesday G)
18-19	Boston	(Fri.-Sat. XVIII)
20	Boston	(Sunday e)
22	Cambridge	(V)
25-26	Boston	(Fri.-Sat. XIX)
29	Providence	(V)

APRIL

1-2	Boston	(Fri.-Sat. XX)
7-9	Boston	(Thurs.-Sat. XXI)
12	Boston	(Tuesday H)
14	Boston	(Rehearsal VI)
15-16	Boston	(Fri.-Sat. XXII)
19	Cambridge	(VI)
22-23	Boston	(Fri.-Sat. XXIII)
24	Boston	(Sunday f)
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29-30	Boston	(Fri.-Sat. XXIV)

Carnegie Hall, New York

SIXTY-NINTH SEASON IN NEW YORK

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

FIRST EVENING CONCERT

WEDNESDAY, NOVEMBER 17

Program

MOZART.....Symphony in D major, "Prague", No. 38 (K. 504)

- I. Adagio; Allegro
- II. Andante
- III. Finale: presto

HONEGGER.....Symphony No. 5

- I. Grave
- II. Allegretto
- III. Allegro marcato

INTERMISSION

PERAGALLO.....Violin Concerto

- I. Sostenuto e vigoroso; Allegro
- II. Andante, molto moderato
- III. Allegro moderato (quasi scherzando)

(First performance in New York)

DUKAS....."L'Apprenti Sorcier" (The Apprentice Sorcerer)
Scherzo, after a Ballad by Goethe

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SYMPHONY IN D MAJOR (K. No. 504)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony had its first performance at Prague, January 19, 1787.

It is scored for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The trumpets and drums are not used in the slow movement.

The "Prague" Symphony was first performed at these concerts January 27, 1882.

THE last symphony which Mozart composed before his famous final three of 1788 (the E-flat, G minor, and "Jupiter" symphonies) was the Symphony in D major, called the "Prague" Symphony, which had its first performance in that city early in 1787. Mozart probably did not compose it especially for Prague, but when he went there from Vienna on a sudden invitation, the new score was ready in his portfolio for the first of two performances in the Bohemian capital.

"Prague is indeed a very beautiful and agreeable place," wrote Mozart on his arrival there. And he had good cause to be gratified with the more than friendly reception which he found awaiting him. *Figaro*, produced there in the previous season, had been an immense success, and its tunes were sung and whistled on all sides. A bid was to come for another opera, and *Don Giovanni* was to be written and produced there within a year, and to cause another furore of enthusiasm. The composer of *Figaro*, as might be expected, was applauded loud and long at the two concerts of his visit in 1787, and after the D major symphony at the first of them, he could not appease the audience until he had improvised upon the piano for half an hour. At length a voice shouted the word "*Figaro!*" and Mozart, interrupting the phrase he had begun to play, captured all hearts by improvising variations from the air "*Non più andrai.*"

Writing on January 15 to his friend Gottfried von Jacquin, Mozart related how a round of entertainment mostly connected with music-making was awaiting him. On the evening of his arrival, he went with Count Canal to the "Breitfeld Ball, where the flower of the Prague beauties assemble. You ought to have been there, my dear friend; I think I see you running, or rather limping, after all those pretty creatures, married and single. I neither danced nor flirted with any of them — the former because I was too tired, and the latter from my natural bashfulness. I saw, however, with the greatest pleasure, all these people flying about with such delight to the music of my *Figaro*, transformed into quadrilles and waltzes; for here nothing is talked of but *Figaro*, nothing played but *Figaro*, nothing whistled or sung but *Figaro*, no opera so crowded as *Figaro*, nothing but *Figaro* — very flattering to me, certainly."

Franz Niemtschek, a Bohemian who wrote a biography of Mozart in 1798, said of the concert of January 19: "The symphonies which he chose for this occasion are true masterpieces of instrumental composition, full of surprising transitions. They have a swift and fiery bearing, so that they at once tune the soul to the expectation of something superior. This is especially true of the great symphony in D major, which is still a favorite of the Prague public, although it has been heard here nearly a hundred times."

The Symphony in D major is noteworthy by the absence of a minuet (in his earlier symphonies, Mozart had sometimes been content with three movements). Still more unusual is the slow introduction to the first movement. Haydn, and Beethoven after him, were inclined to such introductions, but Mozart preferred to begin at once with his lively first theme. The exceptions, which occurred in succession through Mozart's last years, were the "Linz" Symphony in C major (K. 425), the Symphony in G major (K. 444), the "Prague" Symphony, and the famous E-flat Symphony (K. 543) which followed.

Remembering that this symphony was composed between *Figaro* and *Don Giovanni*, commentators have noted a likeness in the chief theme of the *allegro* to the first theme of the Overture to *Don Giovanni*. Erich Blom goes even further in associating the Symphony with the opera that followed: "The portentous and extended slow introduction of the 'Prague' Symphony is charged with the graver aspects of *Don Giovanni*; the half-close leading to the *allegro* is practically identical with that at a similar juncture in the great sextet of the opera, and an ominous figure in the *finale* almost makes one think of the stone guest appearing among a riot of mirth, though the grace and the laughter of Susanna are there too. The slow movement makes us dream of the idyllic summer-night stillness in Count Almaviva's invitingly artificial garden. The wonder of the Symphony is, however, that in spite of the variety of the visions it may suggest to the hearer, it is a perfect whole. Every structural part and every thematic feature is exquisitely proportioned. No separate incident is allowed to engage attention independently of the scheme in which it is assigned its function, even where it is as incredibly beautiful as the second subject of the first movement, which is surreptitiously introduced by a passage that is apparently merely transitional, or as engagingly spritely as the second subject of the *finale* with its bubbling bassoon accompaniment."

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SYMPHONY NO. 5 (*di tre re*)

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892

This Symphony was completed December, 1950, in Paris (indications on the manuscript score show the dates of completion of the sketch and the orchestration of each movement. First movement: September 5, October 28; Second movement: October 1, November 23; Third movement: November 10, December 3.)

The orchestra includes 3 flutes, 2 oboes, and English horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani and strings.

The Symphony was written for the Koussevitzky Music Foundation and is dedicated to the memory of Natalie Koussevitzky.

Mr. Munch conducted the first performance, in Boston on March 9, 1951. He has introduced the Symphony in New York, London and other cities on both sides of the Atlantic, and recorded it.

ARTHUR HONEGGER wrote his First Symphony for the 50th anniversary of the Boston Symphony Orchestra and it was performed at these concerts February 13, 1931. His Second Symphony for Strings had its first American performance by this Orchestra December 27, 1946. The Third Symphony (*Symphonie Liturgique*) was performed here November 21, 1947, and the Fourth Symphony (*Deliciae Basiliensis*) April 1, 1949.

When Serge Koussevitzky received the manuscript of the Fifth Symphony in 1951 he had retired as conductor of the Boston Symphony Orchestra, and asked his successor to introduce it. Charles Munch eagerly accepted the latest symphony of the composer whom he had long since known and admired and whose music he had often brought to first performance in France.

The Symphony opens with a D major chord fortissimo for the full orchestra from high flutes to low basses, which is the beginning of a

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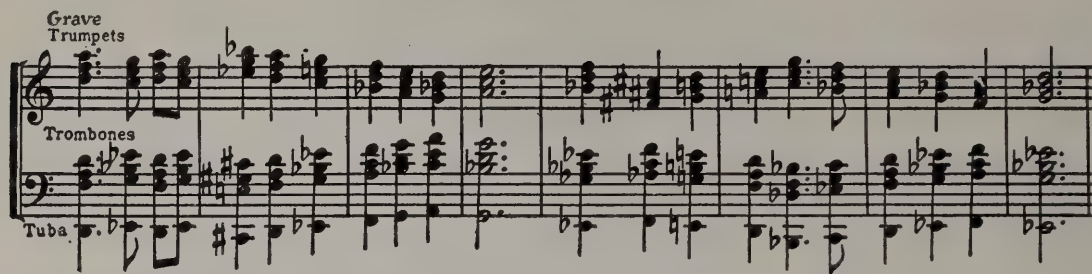
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regularly phrased melody, chordal in character, but with its own dissonance:*

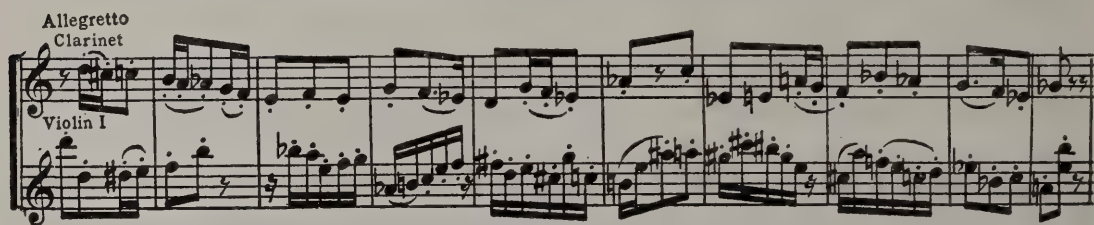


The theme, as thus unfolded, diminishes gradually to piano. It is then gently stated by the brass and followed by a second subject heard from the clarinets, passing to the English horn:



There is a gradual crescendo which acquires urgency and tension with short trumpet figures. A sustained trumpet note is the apex. The composer describes this moment as: "*ce cri angoissé qui reste en suspens.*" There follows a pianissimo repetition of the main theme by the divided strings with ornamental figures in the woodwinds. Winds and strings are reversed in theme and accompaniment, and the movement subsides to its pianissimo close.

The second movement (*allegretto*, 3-8) has a scherzo character with two interpolations of an *adagio* section, suggestive of a slow movement. The opening theme is a duet in delicate staccato between the clarinet and the first violins, establishing a mood which could be called light and transparent but hardly light-hearted:



The theme progresses cumulatively as it is given to the single and combined winds. The development is a play of counterpoint using fugal devices but not fugal form — the subject in retrograde, in contrary motion, and the two combined. There is a climax and a short *adagio* section, somber and deeply moving, colored by muted brass, a 'cello theme and a prominent tuba bass. There is a more agitated recurrence of the *allegretto* subject. The *adagio* returns and is combined with the *allegretto* subject presented in reverse order, in such

*The music from which the examples are taken is copyright 1951 by Editions Salabert.

a way that though contrasted in style they become one in mood.

The finale is described by Honegger as being "violent in character." Its course is swift, a continuous forte until the end. There are repeated staccato notes from the brass, at once taken up by the strings, which carry a string figure in the persistent forte. The movement recalls an earlier and more exuberant Honegger but conveys a special sense of controlled power. It subsides rather suddenly before its close, its final quiet D; a coda in the composer's words: "*subitement assourdi et comme terrifié.*" The coda is reminiscent of the gravity, the fine restraint of a symphony which had almost yielded to a headlong utterance.



Honegger gave his Fifth Symphony its parenthetical subtitle ("*di tre re*") with a sense of trepidation (this by his own admission) that the bare title might seem to place it beside the incomparable "Fifth" in C minor. "*Di tre re,*" writes the composer, "is not an allusion to the three magi or any other kings, but is used only to indicate that the note *re* [D] occurs three times to end each of the three movements in a pizzicato by the basses and a stroke by the timpanist who has no other notes to play but these three." The composer has given no further information on his three enigmatic D's, perhaps for the good reason that he has no conscious explanation to offer beyond the suitability of three quiet endings for this symphony, predominantly dark in color, personal and sober in feeling.

Something close to an answer (if an answer is needed) may be found in his own description of how he goes about composing ("*Je suis compositeur,*" *Éditions du Conquistador, Paris*) in which he quotes as his motto a line from André Gide — "The true artist can be no more than half-aware of himself as he produces." "How do I go about my work?" writes Honegger. "Can I define my methods? I am not quite sure." He points out the advantages of a painter, a sculptor, or a writer who is guided from the start by the definite object

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he is depicting. He works in a visible and tangible medium which he can re-examine and reconsider as he progresses. A composer has no such advantages. "At the moment when a musician conceives a symphony, at the instant when he is composing, he is *alone and in the shadows*." He has to finish his score and have it elaborately copied in parts before he can hear a note of it. There is no intermediate step between the "blueprint" and the actual performance. And as he works, "alone," and in silence, he has no rules of structure to help him: to use the structural schemes of earlier composers would be merely to copy what others have worked out to meet their own exigencies. The plan must be found and realized during the very process of creation. Suppose, says Honegger, that a ship had to be built under such conditions. It might on launching (which is its first performance) turn bottom side up! And he adds slyly: "Many modern scores float upside down. And very few people notice it." Which of course is another way of saying that the composer whose principal motive is to be "different" can never produce a score that can claim our time and attention with an equilibrium of its own.

This symphony firmly keeps its keel for the reason that its composer, a superb craftsman, has been able, in the solitude of his study, to integrate and build from a compulsion and an intuition quite his own.

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CONCERTO FOR VIOLIN AND ORCHESTRA

By MARIO PERAGALLO

Born in Rome, March 25, 1910

This concerto was first performed in Rome on April 9, 1954, having won the first prize in an "International Contest for Musical Composition" in that city, held by the European Cultural Center in conjunction with the Congress for Cultural Freedom. The soloist was André Gertler.

The orchestral portion of the concerto calls for 2 oboes and English horn, 2 flutes and piccolo, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tympani, percussion and strings.

THE orchestra opens the concerto with a flourish which subsides to introduce the main allegro portion, in which the soloist presently enters with brilliant passage work unaccompanied. The soloist takes a continuous part in the development to an orchestra spare and incisive. There is a long and elaborate cadenza before a presto close.

The andante, molto moderato, opens with a theme first heard from the bass clarinet pianissimo over muted instruments in the low range. The theme is presently taken by the strings. The soloist enters più andante with another theme (*serenamente, espressivo*) over sustained chords. The original material is resumed by the orchestra alone, and developed. The soloist returns with the second theme to a staccato accompaniment. The music broadens with the reprise of the initial theme and the movement dies away on a high sustained harmonic.

The finale is an allegro moderato *quasi scherzando* in a lively 3-4 beat. After the woodwinds have established a light staccato rhythm the soloist enters with a gay skipping theme. A staccato orchestra combines and alternates with the soloist. The whole increases in brilliance to a fortissimo close.

Mario Peragallo studied theory and composition with Vincenzo di Donato and Alfredo Casella. His early efforts were devoted to music for the Italian theatre. After an interruption due to war conditions he became prominently known in 1947 by virtue of his staged madrigal *La Collina*, based on Masters' *Spoon River Anthology*, performed at the Festival in Venice. Devoted for a time to strict twelve-tone music, his style became gradually freer, evident in the works he has since composed: two string quartets, *Concerto for Orchestra*, the Psalm *De profundis* for a cappella chorus (1952). In 1950 he wrote a piano concerto which has had several performances in Europe. He has recently composed a one-act opera, *La Gita in campagna*. From 1950 to 1953 he was Director of the *Accademia Filharmonica* in Rome.

In the competition held under the auspices of the Congress for Cultural Freedom two prizes were awarded for works which were duly performed. The first was this Violin Concerto and the second was the Rhapsody for Orchestra, *Op. 17*, by Gieselher Klebe. The aims of the competition were stated as follows:

One of the most outstanding facts of musical life in Europe today is that the works of celebrated composers of the older generation are



to be found in all repertories, whereas those of their juniors are in general only played in the countries of their birth. Young American composers are hardly ever acquainted with the works of their European colleagues; similar is the case of young composers in the various European countries. Moreover, musicians who, before the war, had numerous opportunities of meeting each other and of making international contacts, nowadays rarely have any chance of doing so.

This situation tends to create a provincial outlook among young composers, thus leading them to cling more closely to the techniques of their immediate predecessors.

The great heritage of a glorious musical tradition, together with the slow evolution of public taste, produces some hesitation on the part of orchestral associations and soloists to include works by young composers in other countries in their repertories. If so, they usually do it for reasons of national prestige or for other motives unconnected with music.

An invisible barrier is thus erected between young composers and performers, due to the fact that their aims are fundamentally different—the former contributing to the creative development of contemporary music, the latter to the promotion and popularization of the traditions of past centuries.

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JOSEPH FUCHS

BORN in New York City, Joseph Fuchs studied at the Institute of Musical Art (now the Juilliard School of Music) under Franz Kneisel. His career has been a succession of tours of both Europe and the United States. Last April and again in June he played at the International Festival in Rome, likewise giving concerts in other countries, notably at the Prades Festival under the direction of Pablo Casals.



"THE APPRENTICE SORCERER" (AFTER A BALLAD BY GOETHE)

By PAUL ABRAHAM DUKAS

Born at Paris, October 1, 1865; died there May 17, 1935

"L'Apprenti Sorcier," a scherzo, was composed in 1897 and first performed at a concert of the *Société Nationale* under the direction of Dukas, on May 18 of the same year. There was a performance in Chicago by the Chicago Orchestra, under Theodore Thomas, January 14, 1899. The first performance at the Boston Symphony concerts was on October 22, 1904.

The piece is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones, timpani, bass drum, cymbals, triangle, glockenspiel, harp and strings.

DUKAS died within one day of thirty-eight years after the first performance of his orchestral scherzo, which as a novelty had duly gone the rounds of European orchestras and planted his name in the general consciousness. Gustave Samazeuilh has recalled how the composer played him the sketch of his piece in March of 1897. Both musicians were in Brussels for the first performance of d'Indy's *"Fervaal."* Dukas played his new work on a bad hotel piano, but succeeded in greatly impressing his companion by "its life force, its certainty, its perfect depiction of its subject, which in no way obscured the clarity of the musical structure." Dukas, as was always the case, Samazeuilh adds, "had long pondered his subject, allowed it to develop at leisure before coming to the point of its realization, which was always quick with him, once the moment of decision came." Certain of his friends have hazarded that this work may have been material once intended for the Symphony in C major which it shortly followed, and which has no scherzo.

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The ballad of Goethe, "*Der Zauberlehrling*," furnished the subject. The poem was in its turn derived from a traditional tale found in Lucian's "The Lie-fancier." The philosopher Eucrates there tells how he once met on the River Nile the sage Pancrates, who had lived for many years in a cave and there learned the magic of Isis. The tale has thus been translated by William Tooke from "Lucian of Samatosa."

"When I saw him as often as we went on shore, among other surprising feats, ride upon crocodiles, and swim about among these and other aquatic animals, and perceived what respect they had for him by wagging their tails, I concluded that the man must be somewhat extraordinary." Eucrates accompanied his new acquaintance as his disciple. "When we came to an inn, Pancrates would take the wooden bar of the door, or a broom, or the pestle of a wooden mortar, put clothes upon it and speak a couple of magical words to it. Immediately the broom, or whatever else it was, was taken by all people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me; though in other respects he was the most obliging man in the world.

"At last, however, I found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped up immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to the market. The following day when he was gone out about business, I took the pestle, clothed it, pronounced the three syllables, and bid it fetch me some water. He directly brought me a large pitcher full. 'Good,' said I, 'I want no more water; be again a pestle.' He did not, however, mind what I said; but went on fetching water and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Pancrates at his return should be angry, as indeed was the case, and having no alternative, I took an ax and split the pestle in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one water-carrier I now had two. Meantime, in came Pancrates; and understanding what had happened, turned them into their pristine form; he, however, privily took himself away, and I have never set eyes on him since."



Claude Debussy, discussing Paul Dukas in his "*Monsieur Croche*" with special reference to his Piano Sonata, has written:

"Paul Dukas knows the potentialities of music; it is not merely a matter of brilliant tone playing upon the listener to the point of enervation, an easy thing to understand where several kinds of music which seem antagonistic are united without difficulty. For him music

is an inexhaustible store of forms, of pregnant memories which allow him to mould his ideas to the limits of his imaginative world. He is the master of his emotion and knows how to keep it from noisy futility. That is why he never indulges in those parasitic developments which so often disfigure the most beautiful effects. When we consider the third movement of his sonata, we discover under the picturesque surface an energy that guides the rhythmic fantasy with the silent precision of steel mechanism. The same energy prevails in the last part, where the art of distributing emotion appears in its highest form; one might even call this emotion constructive, since it displays a beauty akin to perfect lines in architecture, lines that dissolve into and are keyed to the spatial colour of air and sky, the whole being wedded in a complete and final harmony."

The ballad of Goethe is here given in the English version by Bowring: —

I am now, — what joy to hear it! —
Of the old magician rid;
And henceforth shall ev'ry spirit
Do whate'er by me is bid:
 I have watch'd with rigor
 All he used to do,
And will now with vigor
 Work my wonders too.

Wander, wander .
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

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And now come, thou well-worn broom,
And thy wretched form bestir;
Thou hast ever served as groom,
So fulfil my pleasure, sir!
On two legs now stand
With a head on top;
Water pail in hand,
Haste and do not stop!

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

See! he's running to the shore,
And has now attain'd the pool,
And with lightning speed once more
Comes here, with his bucket full!
Back he then repairs;
See how swells the tide!
How each pail he bears
Straightway is supplied!

Stop, for, lo!
All the measure
Of thy treasure
Now is right!
Ah, I see it! woe, oh, woe!
I forget the word of might.

Ah, the word whose sound can straight
Make him what he was before!
Ah, he runs with nimble gait!
Would thou wert a broom once more!
Streams renew'd forever
Quickly bringeth he;
River after river
Rusheth on poor me!

Now no longer
Can I bear him;
I will snare him,
Knavish spritel
Ah, my terror waxes stronger!
What a look! what fearful sight!

Oh, thou villain child of hell!
Shall the house through thee be
drown'd?
Floods I see that wildly swell,
O'er the threshold gaining ground.
Wilt thou not obey,
O thou broom accurs'd!
Be thou still, I pray,
As thou wert at first!

Will enough
Never please thee?
I will seize thee,
Hold thee fast,
And thy nimble wood so tough
With my sharp axe split at last.

See, once more he hastens back!
Now, O Cobold, thou shalt catch it!
I will rush upon his track;
Crashing on him falls my hatchet.
Bravely done, indeed!
See, he's cleft in twain!
Now from care I'm freed,
And can breathe again.

Woe, oh, woe!
Both the parts,
Quick as darts,
Stand on end,
Servants of my dreaded foe!
O ye gods, protection send!

And they run! and wetter still
Grow the steps and grows the hall.
Ever seems the flood to fill.
Lord and master, hear me call!
Ah, he's coming! see,
Great is my dismay!
Spirits raised by me
Vainly would I lay!

"To the side
Of the room
Hasten, broom,
As of old!
Spirits I have ne'er untied
Save to act as they are told."

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

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SATURDAY, NOVEMBER 20

Program

GLUCK Overture to "Alceste"

BEETHOVEN Symphony No. 7, in A major, *Op. 92*

- I. Poco sostenuto; Vivace
- II. Allegretto
- III. Presto; Assai meno presto; Tempo primo
- IV. Allegro con brio

I N T E R M I S S I O N

BERLIOZ Fantastic Symphony, *Op. 14A*

- I. Reveries, Passions
Largo: Allegro agitato e appassionato assai
- II. A Ball
Waltz: Allegro non troppo
- III. Scene in the Meadows
Adagio
- IV. March to the Scaffold
Allegretto non troppo
- V. Dream of a Witches' Sabbath
Larghetto: Allegro

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OVERTURE TO "ALCESTE"

By CHRISTOPH WILLIBALD GLUCK

Born July 2, 1714, at Weidenwang in the Upper Palatinate; died November 25, 1787, at Vienna

"*Alceste, Tragedia per Musica*," text by Ranieri di Calzabigi, was first performed in Vienna December 16, 1767. It was introduced to Paris October 23, 1776, the text translated into French by Bailli du Roullet. The Overture as here performed was edited by Felix Weingartner in 1898, with an ending for concert purposes.

The Overture was performed at these concerts January 31, 1947, under the direction of Leonard Bernstein, and December 29, 1950, under the direction of Charles Munch.

The orchestration is as follows: 2 flutes, 2 oboes, 2 bassoons, contra-bassoon, 2 horns, 3 trombones and strings.

"**A**LCESTE," following *Orfeo ed Eurydice* (which had the same librettist) by five years in Vienna, was Gluck's second declaration of drastic reform in opera. The subject had been treated before and was treated subsequently by other composers. But the challenge in Gluck's *Alceste* was his complete adherence, in the drama of Euripides, to the atmosphere of sombre tragedy unrelieved.

Gluck had proclaimed that an overture should be a true preparation for the mood of the drama to follow, and in *Alceste* he was as good as his word. Alfred Einstein, in his invaluable book on Gluck, writes: "Beauty enters with the overture, called an '*intrada*' by Gluck, presumably because it leads without a break into the scene. It is the first truly tragic introduction to an opera. The *tutti* is darkly colored by the trio of trombones, the form not in the least sonata-like and 'dramatic' but heavily charged, neutral, purely a prologue to a gloomy action and especially disconsolate where it becomes gentle and supplicating. But Fate is inexorable, like the suspended A in the basses. This piece in D minor is the ancestor of an illustrious line from the Overture to *Don Giovanni* to the *Tragic Overture* of Brahms."

As the opera opens, King Admetos is mortally ill, and Alceste, his wife, prays in the temple of Apollo for his life. Apollo answers that her husband may be spared only if another victim is found to take his place. Alceste submits herself for this sacrifice. Alceste finds Admetos in Hades and is about to be torn from him in fulfillment of the decree of Apollo, when Heracles rushes in and persuades the implacable god to relent and spare the lives of both. The intervention of Heracles was added by du Roullet in the French version, which differs considerably from the original.

Alceste was not at once received with open arms in Paris. Even Rousseau, upon whose worship of "nature" Gluck heavily leaned, had

qualms about it: "I know no opera in which the passions are less varied than in *Alceste*; almost everything turns on two sentiments: affliction and terror. And the prolonged employment of these two sentiments must have cost the composer incredible pains to avoid the most lamentable monotony. Generally speaking, the more warmth there is in the situations and expressions, the more prompt and rapid should be their passage. Otherwise the force of the emotion decreases in the hearers; and when the proper limit is passed, the actor strives in vain, for the spectator grows cold and finally impatient."

Corancez, a friend of Gluck who was a printer, has related that he found the composer much agitated in the corridor of the opera house at the conclusion of the first performance in Paris. Gluck was incensed by the apparent failure of his opera, which had been too gloomy for the taste of its first Parisian audience. His disappointment was premature, for *Alceste* was destined to take a strong hold in Paris as it had in Vienna. Gluck, talking to Corancez at the première, complained bitterly "that I should witness the failure of a piece modelled wholly on the truth of nature, and in which all the passions have their true accent — I admit that this amazes me." *Alceste*, he added proudly, 'can displease only now when it is new. It has not yet had time; I say that it will please equally in two hundred years, if the French language does not change, and my reason for saying so is that I have built wholly on nature, which is never subject to changes of fashion.'"

This remark was in line with the famous preface to *Alceste*, which was a declaration of creed, a challenge which had rocked the whole opera controversy when the score had been published in 1769. Gluck was a triumphant reformer to the extent that his Rousseau-naturalism inevitably did away with many formalities and artificialities of the *opera seria*. His prophecy was correct in that he had indeed given a new orientation toward naturalness in opera. What he could not foresee was that while nature itself does not change, fashions in the artistic representation of nature were destined to undergo changes, drastic beyond his wildest dreams. Wagner's dynamic expansion of the operatic medium unfortunately dwarfs for us the strength of issues considered of vital importance in the Gluck-Piccini wars. But these issues were indeed vital in their time. Wagner was quick to recognize them and to profit by them. It is probably as well that the Gluckists were spared even a premonition of the romantic developments in store for opera. The Gluckist point of view might well have called these a distortion of music and a violation of poetry. In their cosmos the criticism would certainly have been valid.

The overture to *Alceste* is described by Ernest Newman, in his book on Gluck, as "a notable triumph of dramatic expression, and is

all the more remarkable by its complete contrast with the aimless futility of the overture to *Orfeo*. Gluck's hold upon dramatic feeling is admirable at all times, and nowhere, perhaps, has he maintained this hold with such consummate power as in the overture to *Alceste*. A short, sombre phrase in D minor (*lento*) leads into an *andante* of a dolent expression, which in its turn glides into what may be called the second subject in A minor, a dolorous phrase of peculiar form, giving to the ear something of the same impression as a pyramid gives to the eye; it commences broadly and smoothly on the chord of the dominant, and then strikes upward to the pointed chord of the minor ninth, producing a transition from absolute breadth of harmony to the most poignant contrast possible. This leads on into a passage of storm and stress, that finally dies down as if in exhaustion, leading again into the *lento* prelude, this time in A minor, and then into the *andante* again. The pyramidal theme now recurs in D minor, and here the ascent to the culminating note is even more dolorous, and the discord of the minor ninth even more poignant, by reason of its occurrence four notes higher in the scale, the minor ninth being this time based on A. The rest of the overture follows the order already described."

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SYMPHONY NO. 7 IN A MAJOR, *Op.* 92

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

BEETHOVEN was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely occupy him, and the *Seventh Symphony* is no exception. It was in the summer of 1812 that the work was completed.* Four years had elapsed since the Pastoral Symphony, but they were not unproductive years. And the *Eighth* followed close upon the *Seventh*, being completed in October, 1812. Beethoven at that time had not yet undertaken the devastating cares of a guardianship, or the lawsuits which were soon to harass him. His deafness, although he still attempted to

* The manuscript score was dated by the composer "1812; 31ten —"; then follows the vertical stroke of the name of the month, the rest of which a careless binder trimmed off, leaving posterity perpetually in doubt whether it was May, June, or July.

conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

The sketches for the *Seventh Symphony* are in large part indeterminate as to date, although the theme of the Allegretto is clearly indicated in a sketchbook of 1809. Grove † is inclined to attribute the real inception of the work to the early autumn of 1811, when Beethoven, staying at Teplitz, near Prague, "seems to have enjoyed himself thoroughly—in the midst of an intellectual and musical society—free and playful, though innocent.

"Varnhagen von Ense and the famous Rahel, afterwards his wife, were there; the Countess von der Recke from Berlin; and the Sebalds, a musical family from the same city, with one of whom, Amalie, the susceptible Beethoven at once fell violently in love, as Weber had done before him; Varena, Ludwig Löwe the actor, Fichte the philosopher, Tiedge the poet, and other poets and artists were there too; these formed a congenial circle with whom his afternoons and evenings were passed in the greatest good-fellowship and happiness." There was more than one affair of the heart within the circle, and if the affairs came to no conclusion, at least they were not uncondusive to musical romancing. "Here, no doubt," Grove conjectures, "the early ideas of the *Seventh Symphony* were put into score and gradually elaborated into the perfect state in which we now possess them. Many pleasant traits are recorded by Varnhagen in his letters to his fiancée and others. The coy but obstinate resistance which Beethoven usually offered to extemporising he here laid entirely aside, and his friends probably heard, on these occasions, many a portion of the new Symphony which was seething in his heart and brain, even though no word was dropped by the mighty player to enlighten them."

It would require more than a technical yardstick to measure the true proportions of the *Seventh Symphony*—the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the Finale) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality—the slow movement of the *Fourth*, many parts of the "Pastoral" are static by comparison. Even the *Fifth Symphony* dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert's great *Symphony in C major*, very different of course from Beethoven's *Seventh*, makes a similar effect of grandeur by similar means in its Finale.

The long introduction (Beethoven had not used one since his

† Sir George Grove: *Beethoven and his Nine Symphonies* (1896).

Fourth Symphony) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music—it was Wagner.

In the Allegretto Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different Allegretto of the *Eighth*). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. Beethoven was inclined, in his last years, to disapprove of the lively tempo often used, and spoke of changing the indication to Andante quasi allegretto.

The third movement is marked simply "presto," although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of fortissimo and piano. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful presto, although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The Finale has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters. Schumann calls it "hitting all around" (*"schlagen um sich"*). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the Finale and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.*

* In an interesting article, "Celtic Elements in Beethoven's *Seventh Symphony*" (*Musical Quarterly*, July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a "*ronde des paysans*," are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp rebuke. Never did he evolve a more purely musical scheme.

December 8, 1813, is named by Paul Bekker as the date of "a great concert which plays a part in world history," for then Beethoven's *Seventh Symphony* had its first performance. If the importance of the occasion is to be reckoned as the dazzling emergence of a masterpiece upon the world, then the statement may be questioned. We have plentiful evidence of the inadequacy of the orchestras with which Beethoven had to deal. Beethoven conducting this concert was so deaf that he could not know what the players were doing, and although there was no obvious slip at the concert, there was much trouble at rehearsals. The violinists once laid down their bows and refused to play a passage which they considered impossible. Beethoven persuaded them to take their parts home to study, and the next day all went well. A pitiful picture of Beethoven attempting to conduct is given by Spohr, who sat among the violins. So far as the bulk of the audience is concerned, they responded to the Allegretto of the symphony, but their enthusiasm soon gave way to ecstasy before the exciting drum rolls and fanfares of the battle piece, *Wellington's Victory*, which followed. The performance went very well according to the reports of all who were present, and Beethoven (whatever he may have expected — or been able to hear) was highly pleased with it. He wrote an open letter of gratitude (which was never published) to the *Wiener Zeitung*. The newspaper reports were favorable, one stating that "the applause rose to the point of ecstasy."

A fairly detailed account of the whole proceeding can be pieced together from the surviving accounts of various musical dignitaries who were there, most of them playing in the orchestra. The affair was a "grand charity concert," from which the proceeds were to aid the "Austrians and Bavarians wounded at Hanau" in defense of their country against Napoleon (once revered by Beethoven). Mälzel proposed that Beethoven make for this occasion an orchestral version of the *Wellington's Victory* he had written for his newly invented mechanical player — the "pan-harmonicon," and Beethoven, who then still looked with favor upon Mälzel, consented. The hall of the University was secured and the date set for December 8.

The program was thus announced:

- I. "An entirely new Symphony," by Beethoven (the Seventh, in A major).
- II. Two Marches played by Mälzel's Mechanical Trumpeter, with full orchestral accompaniment — the one by Dussek, the other by Pleyel.
- III. "Wellington's Victory."

All circumstances were favorable to the success of the concert. Beethoven being now accepted in Vienna as a very considerable personage, an "entirely new symphony" by him, and a piece on so topical a subject as *Wellington's Victory*, must have had a strong attraction. The nature of the charitable auspices was also favorable. The vicissitudes at the rehearsals and their final smoothing out have been described. When the evening itself arrived, Beethoven was not alone in the carriage, driving to the concert hall.* A young musician by the name of Glöggl had obtained permission to attend the rehearsals, and

* This incident actually pertains to the second performance, but the circumstances were almost identical.

all seats for the concert being sold, had contrived to gain admission under the protecting wing of the composer himself. "They got into the carriage together, with the scores of the *Symphony* and the *Wellington's Victory*; but nothing was said on the road, Beethoven being quite absorbed in what was coming, and showing where his thoughts were by now and then beating time with his hand. Arrived at the hall, Glöggl was ordered to take the scores under his arm and follow, and thus he passed in, found a place somewhere, and heard the whole concert without difficulty."

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ENTR'ACTE

BEETHOVEN — THE UNACCOUNTABLE

THE conversation here recorded took place (or could have taken place) between a young man, an ardent student of music who was fond of discoursing about it as well as playing it, and his father. The father was a man of affairs to whom strains of music were an entirely casual and incidental experience. He had been coaxed, however, to a symphony concert, and while the two were driving home remarked, amiably but provocatively: "Modern music can go out the window, so far as I am concerned. Why isn't melodious music like Beethoven's written nowadays?"

The son tried to explain that what seemed to be non-melody in new music usually turned out to be a new kind of melody in the course of time. He pointed out that Beethoven's music, which seems so natural now, was considered "crazy," or simply laughed at by conservative listeners in his own day.

As he talked his conviction waned, and the father was quick to seize his advantage. "Can you sit there and tell me that any composer now living stands the slightest chance of being liked or even remembered in that future you have been talking about? Have composers, and painters and writers too, ever run as wild and free and experimental as they do now, and does their daring guarantee them any future importance?"

The defender of "modern" music was more than a bit shaken. He fell back upon the stock argument. "The trouble is," he said, "that we don't have the kind of a world now to produce a Beethoven."

When the statistical-minded father heard production brought into the discussion, he at once went into high gear. He speculated upon the size of the Western World of today, or that part of it which knows and hears music as compared to the musical world of Beethoven's time. How large, he wanted to know, was the musical world which produced Beethoven.

"Well, it was Vienna mostly. There were provincial principalities like Bonn and a dozen others; Paris and Italy had only opera. Vienna was the center of instrumental music. The important composers seemed to spring from there."

"Who were they — Haydn, Mozart?"

"Yes, those two were the dominating figures in Vienna when Beethoven was still growing up. Later there were Weber and Schubert."

"What was the population in Vienna in Beethoven's time?" Knowing that no answer would be forthcoming, he continued: "About the same number as Columbus, Ohio, perhaps? The population of all Austria then may have been about half the population of all Ohio now. For the population of the United States, let's multiply that by fifty. Why can't we produce one Beethoven out of 160,000,000 tries?"

This numerical reasoning had plainly become absurd. "The gods don't seem to produce Beethovens by the law of numbers," answered the younger man. "Perhaps it wasn't just a question of turning out a single person with a prodigious aptitude for music. Perhaps it was a prodigious aptitude in just the right surroundings for just those results."

The skeptical father now wanted to know just what was so extraordinary about these surroundings which were the soil for not only a Beethoven but a long succession of incredible geniuses.

"Were the schools of music so much better than ours? Were there great orchestras like the one we have just heard, to excite a young man?"

The son, who had been studying the history of music, couldn't remember hearing that there were any such advantages. He had the impression that each of these composers was privately taught or self-taught. There was certainly no orchestra then worthy of the name. Beethoven had had to rely on groups gathered together by some patron, a good part of them fiddling lackeys. Schubert had had to forfeit hearing his great C major Symphony for the absence of an orchestra in all Vienna that could tackle it, the best being a "Society of Amateurs."

Now, the defender of Beethoven's period had talked himself into somewhat of a corner. Just what was the electricity in the atmosphere in Vienna that made it possible for Schubert's miraculous C major Symphony to spring into life from a single head and heart, or Beethoven's Choral Ninth or 50 other miracles from year to year for the span of a generation?

"There must have been a special receptivity," he said, "a love of music among the cultured wealthy which reached a higher temperature than you will find among the boxholders at the opera today, or those who attend and applaud a quartet or a symphony concert. If Beethoven

puzzled his patrons in Vienna, he also held their admiration, their loyalty, and their support."

"Are you trying to tell me that Beethoven and the others reached their heights only for the pleasure of a small circle of aristocrats sitting around after dinner?"

The young man quickly switched to a more tenable line. "Beethoven," he contended, "was the peak of an accumulated culture, largely based on Bach, but developing specifically from the superb and highly perfected style of the symphony and the string quartet. Beethoven grew directly from Haydn. While he was still a young man, he mastered all that Haydn could give him; he was able to go on from there in his own way."

"What was his own way?"

This was a large order for an off-hand answer. "In the first place Beethoven's music became intensely personal. He was a perpetual adventurer, always opening new vistas. There was a new liberation from restraint of formality. The sense of revolt was in his veins. Don't forget that the guns of the French Revolution were firing near by when he made his youthful migration from Bonn to Vienna. The idealism of Schiller excited him, and so did the universal speculation of Goethe. I suppose the brand-new Romanticism of Beethoven was the convergence of all these world currents in the heart of one man. And how much could Beethoven have amounted to without these world currents to start the mighty process of tone-spinning? Surely there could have been no *Eroica* without that world spirit of social upsurge behind it. Nor would he have been moved to broaden the scope of his art in every way—in dynamics and range, and dramatic contrast. That's how the polished and decorous periods of an aristocratic art became transformed and expanded for the broadest world uses."

Having thus delivered himself, the young man tried to drive home his point that Beethoven never could have become a great artist at all without these great world forces to carry him. "He might never have risen above the miserable routine of his duties in Bonn. He might never have become more than a deaf pianist and an object of charity."

The speaker by this time was thinking aloud. He pointed to Tolstoy's thesis in *War and Peace* that eminent figures, like Napoleon Bonaparte, were no more than puppets of world movements. That masses of people acted according to complex and inscrutable forces, even when everyone at the time believed that a single man was guiding their destinies. There was that little paper hanger, for example, who with a bitter taste of soldiery and a gift of harangue seemed to lead his people to deceptive heights until, helpless, he beheld them in crashing ruin. Could the real truth not be that the people of

Germany, in economic collapse, rudderless and in complete bewilderment, had thrown their lot with the first man to offer a plausible panacea? If there had not been that Adolf, would there not have sprung up some fire-eating Otto with a similar fanaticism?

The father was interested but far from convinced. "Let's not get into world politics," he said. "Let's get back to Beethoven. Suppose there had not been the accident of the birth of a single man named Beethoven in the town of Bonn. Can you name someone who could have become the spokesman in music of that great age you have been describing?"

This was a dismaying question. The son searched frantically in his thoughts while his thesis seemed to crumble. Without Beethoven, what would have become of music after Haydn? Haydn had been on the threshold of Romanticism with moments of glowing sentiment in his slow movements, obstreperous wit in his developments, or those naïve descriptive passages in *The Creation*. But surely there was nothing in him or in anyone else at the time remotely to suggest a musical thunderbolt like the *Eroica* or the C minor Symphony. Schubert with his delicate *Ländler* and his touching little songs? Would Schubert have found the larger impulsion of the great C major Symphony or the C major Quintet without the example of Beethoven to fire his imagination? Then there was the lingering influence of Beethoven through a whole century of composers from Schumann to Brahms. Even Wagner, attacked by the "Beethoveners," the opposing symphonists, openly avowed his deep indebtedness to the Ninth Symphony and the C-sharp minor Quartet. Would any of these fine fellows have accomplished what they did without the beloved music of Beethoven to lift them out of themselves? Berlioz, the first great groundbreaker for pictorial music, cherished the nine symphonies as a Bible. Brahms was avowedly and deeply indebted to the "Colossus." The whole nineteenth century without Beethoven behind it might have been very tame indeed. The turn into that century with no one but Weber to follow Haydn would surely have left Mozart and Haydn as the musical peak, while Weber as the pioneer of a new era might have passed on to that century a very watered-down Romanticism indeed.

So the younger man humbly admitted that Beethoven was a figure which grew with speculation until he was completely unaccountable. He simply couldn't be taken as any example to prove any theory, least of all the mass-movement theory. The composer who in his farewell orchestral work embraced the "*Millionen*" also put all theorists, including bright students and the author of *The Kreutzer Sonata*, in their places.

J. N. B.

FANTASTIC SYMPHONY (SYMPHONIE FANTASTIQUE).

Op. 14A

By HECTOR BERLIOZ

Born at la Côte Saint-André (Isère), December 11, 1803; died in Paris, March 9, 1869

Berlioz's title, "Episode in the Life of an Artist," Op. 14, includes two works: *The Fantastic Symphony* and *Lélio; or, The Return to Life*, a lyric monodrama.

The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

The first performance in the United States was at a concert of the Philharmonic Society of New York, Carl Bergmann conducting, January 27, 1866. The Symphony was first performed in Boston by the Harvard Musical Association, February 12, 1880, and first performed by the Boston Symphony Orchestra, December 19, 1885.

It is scored for 2 flutes and piccolo, 2 oboes, English horn, 2 clarinets and E-flat clarinet, 4 bassoons, 2 *cornets-à-pistons*, 2 trumpets, 4 horns, 3 trombones, 2 tubas, timpani, snare drum, bass drum, cymbals, bells, 2 harps, piano, and strings.

The score is dedicated to Nicholas I. of Russia.

THERE have been many attempts to explain that extraordinary musical apparition of 1830, the *Symphonie Fantastique*. Berlioz himself was explicit, writing of the "Episode in the Life of an Artist" as "the history of my love for Miss Smithson, my anguish and my distressing dreams." This in his Memoirs; but he also wrote there: "It was while I was still strongly under the influence of Goethe's poem [*Faust*] that I wrote my *Symphonie Fantastique*."

Yet the "Episode" cannot be put down simply as a sort of lover's confession in music, nor its first part as a "Faust" symphony. In 1830, Berlioz had never talked to Miss Smithson. He was what would now be called a "fan" of the famous Irish actress, for she scarcely knew of the existence of the obscure and perhaps crazy young French composer who did not even speak her language. Her image was blended in the thoughts of the entranced artist with the parts in which he beheld her on the boards — Ophelia or Juliet — as Berlioz shows in his excited letters to his friend Fernand at the time. Can that image be reconciled with the "courtesan" of the last movement, who turned to scorn all that was tender and noble in the beloved theme, the *idée fixe*? The Berlioz specialists have been at pains to explain the "*affreuses vérités*" with which Berlioz charged her in his letter to Fernand (April 30, 1830). These truths, unexplained, may have been nothing more frightful than his realization that Miss Smithson was less a goddess than a flesh and blood human being who, also, was losing her vogue. The poet's "vengeance" makes no sense, except that illogic is the stuff of

dreams. It would also be an over-simplification to say that Berlioz merely wanted to use a witches' sabbath in his score and altered his story accordingly. Berlioz did indeed decide at last to omit the story from his programs (for performances of the Symphony without the companion piece *Lélio**). He no doubt realized that the wild story made for distraction and prejudice, while the bare titles allowed the music to speak persuasively in its own medium. At first, when he drafted and re-drafted the story, he cannot be acquitted of having tried to draw the attention of Paris to his music, and it is equally plain that to put a well-known stage figure into his story would have helped his purpose. The sensational character of the music could also have been intended to capture public attention — which it did. But Berlioz has been too often hauled up for judgment for inconsistencies in what he wrote, said, and did. His critics (and Adolphe Boschot is the worst offender in this) have been too ready to charge him with insincerity or pose. His music often contradicts such charges, or makes them inconsequential.

* *Lélio* was intended to follow the Symphony. The "composer of music" speaks, in front of the stage, addressing "friends," "pupils," "brigands," and "spectres" behind it. He has recovered from his opium dreams and speculates on music and life in general, after the manner of Hamlet, which play he also discusses.

Carnegie Hall, New York

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

Second Pair of Concerts

Wednesday Evening, December 8

Saturday Afternoon, December 11

It would be absurd to deny that some kind of wild phantasmagoria involving the composer's experiences of love, literature, the stage, and much else must have had a good deal to do with the motivation of the Symphony. Jacques Barzun† brilliantly demonstrates that through Chateaubriand Berlioz well knew the affecting story of *Paul and Virginia*, of the fates of Dido and of Phèdre, of the execution of Chenier. E. T. A. Hoffmann's Tales filled him with the fascination of the supernatural and De Quincey's *Confessions of an Opium Eater*, in de Musset's translation, may well have contributed. But who in this age, so remote from the literary aesthetic of that one, will attempt to "understand" Berlioz in the light of all these influences, or reconcile them with a "love affair" which existed purely in his own imagination? The motivation of the simplest music is not to be penetrated — let alone this one. Enough that Berlioz directed his rampant images, visual, musical or literary, into what was not only a symphonic self-revelation, but a well-proportioned, dramatically unified symphony, a revolution in the whole concept of instrumental music comparable only to the *Eroica* itself.

For it should be borne in mind that symphonic music by the year 1830 had never departed from strictly classical proprieties. The waltz had never risen above the ballroom level. Beethoven had been dead but a few years and the *Pastoral Symphony* and *Leonore* Overtures were still the last word in descriptive music. Even opera with its fondness for eery subjects had produced nothing more graphic than the Wolf's Glen scene from "*Der Freischütz*" — musical cold shivers which Berlioz had heard at the *Opéra* and absorbed with every fibre in his being. Wagner was still an unknown student of seventeen with all of his achievement still ahead of him. Liszt was not to invent the "symphonic poem" for nearly twenty years. That composer's cackling

† *Berlioz and the Romantic Century*, 1950.

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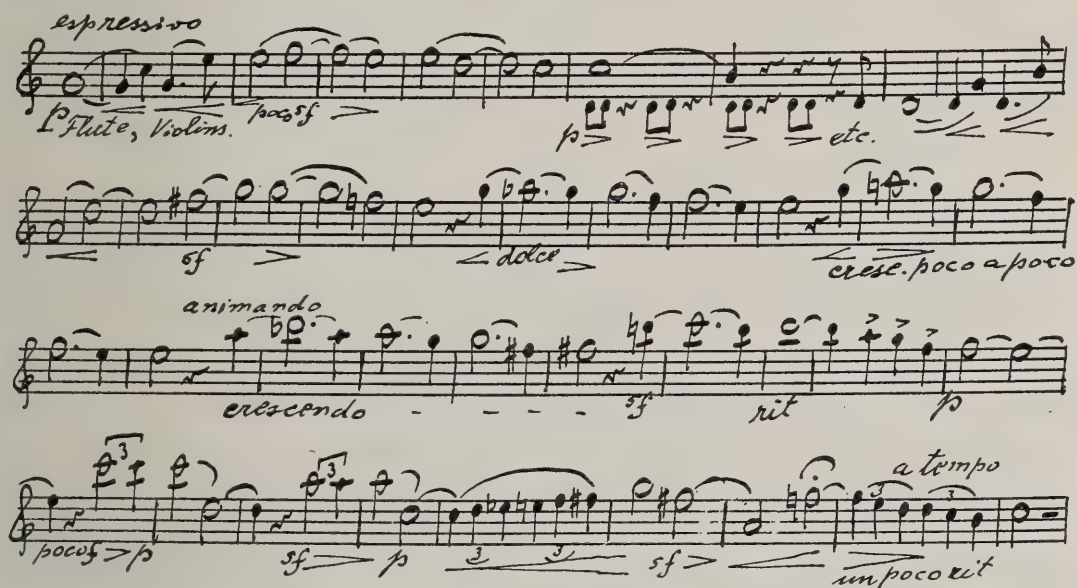
LAWRENCE GILMAN in the *N. Y. Herald and Tribune*

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Mephistopheles, various paraphrases of the *Dies Irae*, Till on the scaffold — these and a dozen other colorful high spots in music are direct descendants of the *Fantastique*.

The “Estelle” melody is the subject of the introduction (played after the opening chord, by the muted strings). The melody proper, the *idée fixe*, which opens the main body of the movement and which is to recur, transformed, in each succeeding movement, contains the “Estelle” phrase from its sixteenth bar, in mounting sequences of the lover’s sighs:



The first movement, like the slow movement, which makes full use of the *idée fixe*, is characterized by its ample, long-lined melody, never in the least obscured, but rather set off in high relief by the harmonic color, the elaborate but exciting effect of the swift, running passages in the accompaniment. Even the rhapsodic interjections accentuate and dramatize the melodic voice of the “artist” declaring his passion. For all its freedom, there is a clear exposition with a second theme in the dominant, followed by a repeat sign, a development (unorthodox and richly resourceful), a return to the original form of the theme with the added voice of the solo oboe (the happy inspiration of a re-working, praised by Schumann) and a pianissimo coda, “religiosamente.”

In the same line of thought, the “ball scene” is the waltz-scherzo. Its main theme, which is introduced simply by the violins after a sweeping introduction of harp chords and string tremolos, is sinuous and swaying in a way which must have revealed to audiences of 1830 new possibilities in the “valse” then still constrained by the stilted, hopping rotations of the German dance. But presently the *idée fixe* (sounding quite natural in the triple rhythm) is introduced by the flute and

oboe. The waltz theme proper returns to complete the movement, except for a pianissimo interruption by the persistent motive (clarinet and horn) before the close.

The *Scène au Champs* opens with a gentle duet between the English horn and the oboe "in the distance," as of one shepherd answering another. At the close of the movement, the voice of the English horn returns, but the melancholy pipings have no response save the soft rumbling of distant thunder, as in the last remnants of a dying storm. This bucolic prelude and postlude have no relation to the main body of the movement by notation, musical precedent, or any plausible "program." Yet any sensitive musician submits willingly to the spell of what is probably the most intense and highly imaginative movement of the symphony, where the *idée fixe*, by now pretty thoroughly worked, appears in the fresh and entrancing guise of a sort of romantic exaltation.

The march to the gallows rolls inexorably with resolute and unrelaxing rhythm to its thundering close, just before which the clarinet fills a sudden silence with a tender reminiscence of the *idée fixe*, heard only this once, until it is cut short with a mighty chord. This ironclad movement is in complete and violent contrast with all that has gone before. But the finale, the *Songe d'une Nuit de Sabbat*, is fearsome in another way — its many weird effects, then undreamt of in a symphony, must have been more than startling in the correct and musty concert world of its day. Only Berlioz could have summoned such new colors from the depths and heights of the orchestra. The first allegro again softly brings in the ubiquitous theme, but now its grace and ardor is gone, and presently the violins defile it with sharp accents and sardonic, mocking trills. The E-flat clarinet squeals it out and the whole orchestra becomes vertiginous with it. Then come the tolling bells and the chant of death. The theme which rocks along in a 6-8 rhythm, foreshadowing a certain apprentice sorcerer, becomes the subject of a double fugue in the final section, entitled "*Ronde du Sabbat*," where it is ingeniously combined with the *Dies Irae*.

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<i>Berlioz</i> Harold in Italy (Primrose)	Lieutenant Kije
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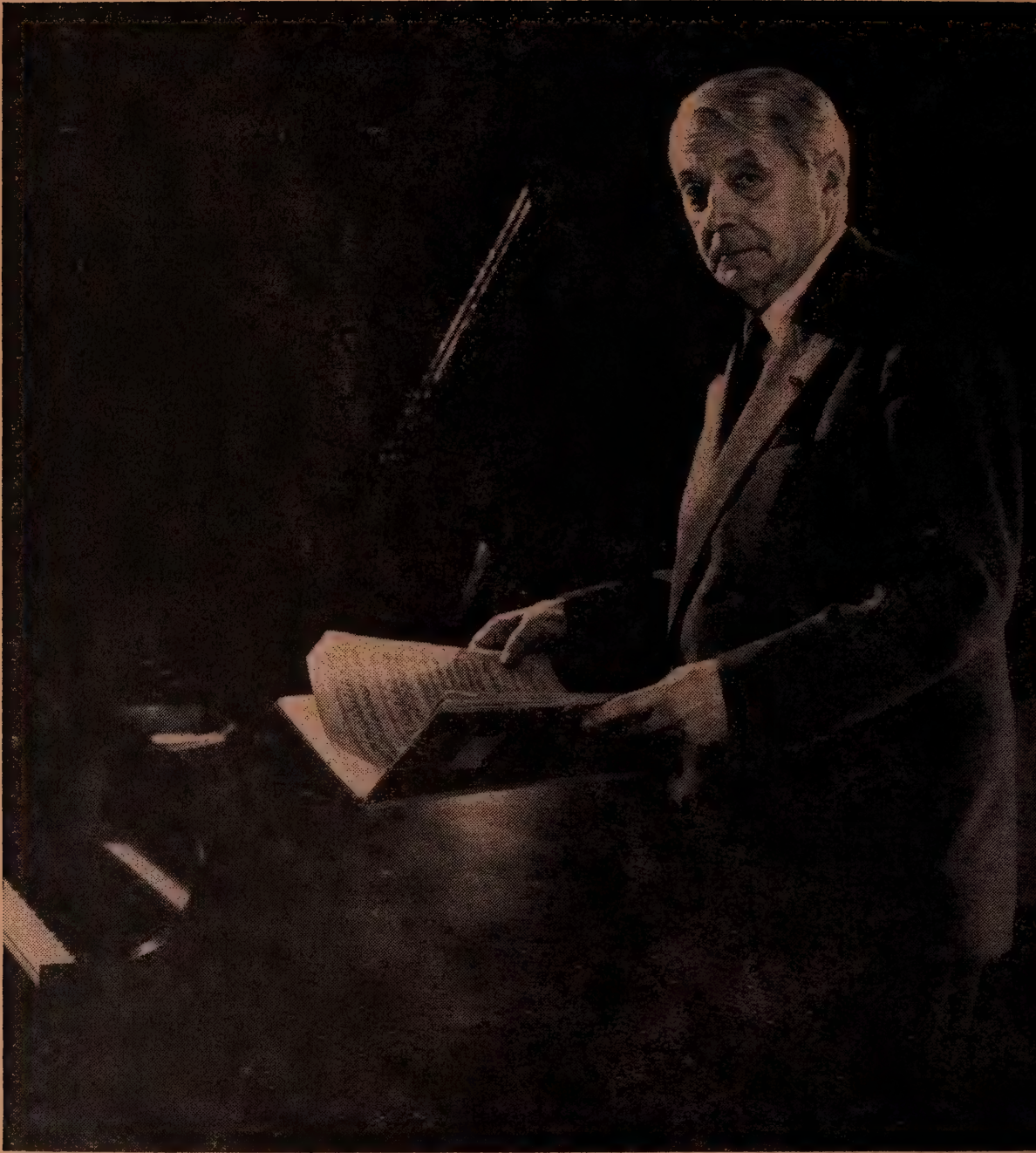
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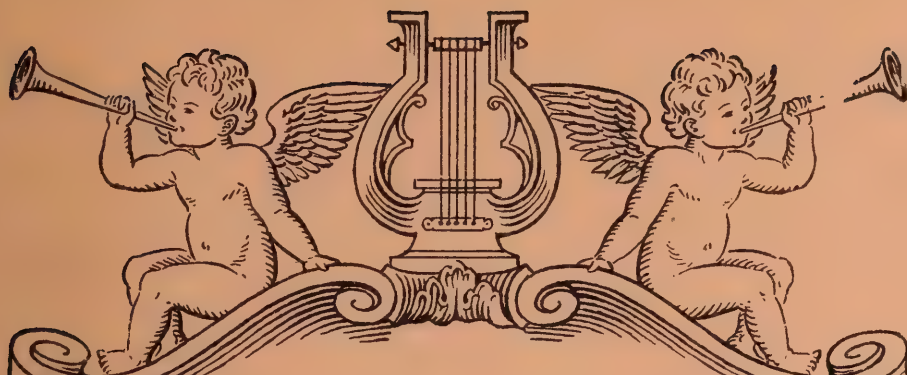
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RICHARD BURGIN, *Associate Conductor*

Concert Bulletin of the Second Concert

WEDNESDAY EVENING, *December 8*

AND THE

Second Matinée

SATURDAY AFTERNOON, *December 11*

with historical and descriptive notes by

JOHN N. BURK

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8-9	Boston	(Fri.-Sat. I)
12	Boston	(Tues. A)
15-16	Boston	(Fri.-Sat. II)
18	Columbus	
19	Detroit	
20	Ann Arbor	
21	East Lansing	
22	Kalamazoo	
23	Northampton	
29-30	Boston	(Fri.-Sat. III)

NOVEMBER

2	Boston	(Tues. B)
5-6	Boston	(Fri.-Sat. IV)
7	Boston	(Sunday a)
9	Providence	(I)
11	Boston	(Rehearsal I)
12-13	Boston	(Fri.-Sat. V)
16	New Haven	(I)
17	New York	(Wed. I)
18	Washington	(I)
19	Brooklyn	(I)
20	New York	(Sat. I)
23	Boston	(Tues. C)
26-27	Boston	(Fri.-Sat. VI)
30	Cambridge	(I)

DECEMBER

3-4	Boston	(Fri.-Sat. VII)
7	Newark	
8	New York	(Wed. II)
9	Washington	(II)
10	Brooklyn	(II)
11	New York	(Sat. II)
14	Providence	(II)
16	Boston	(Rehearsal II)
17-18	Boston	(Fri.-Sat. VIII)
19	Boston	(Sunday b)
21	Boston	(Tuesday D)
24-25	Boston	(Fri.-Sat. IX)
28	Cambridge	(II)

31-

JANUARY

1	Boston	(Fri.-Sat. X)
5	Boston	(Rehearsal III)
7-8	Boston	(Fri.-Sat. XI)
10	Hartford	
11	New London	
12	New York	(Wed. III)
13	Washington	(III)
14	Brooklyn	(III)
15	New York	(Sat. III)

18	Cambridge	(III)
21-22	Boston	(Fri.-Sat. XII)
25	Boston	(Tuesday E)
28-29	Boston	(Fri.-Sat. XIII)
30	Boston	(Sunday c)

FEBRUARY

1	Providence	(III)
2	Boston	(Rehearsal IV)
4-5	Boston	(Fri.-Sat. XIV)
8	Philadelphia	
9	New York	(Wed. IV)
10	New Brunswick (New Jersey)	
11	Brooklyn	(IV)
12	New York	(Sat. IV)
15	Boston	(Tuesday F)
18-19	Boston	(Fri.-Sat. XV)
20	Boston	(Sunday d)
22	Cambridge	(IV)
25-26	Boston	(Fri.-Sat. XVI)

MARCH

1	Providence	(IV)
3	Boston	(Rehearsal V)
4-5	Boston	(Fri.-Sat. XVII)
8	New Haven	(II)
9	New York	(Wed. V)
10	Washington	(IV)
11	Brooklyn	(V)
12	New York	(Sat. V)
15	Boston	(Tuesday G)
18-19	Boston	(Fri.-Sat. XVIII)
20	Boston	(Sunday e)
22	Cambridge	(V)
25-26	Boston	(Fri.-Sat. XIX)
29	Providence	(V)

APRIL

1-2	Boston	(Fri.-Sat. XX)
7-9	Boston	(Thurs.-Sat. XXI)
12	Boston	(Tuesday H)
14	Boston	(Rehearsal VI)
15-16	Boston	(Fri.-Sat. XXII)
19	Cambridge	(VI)
22-23	Boston	(Fri.-Sat. XXIII)
24	Boston	(Sunday f)
26	Boston	(Tuesday I)
29-30	Boston	(Fri.-Sat. XXIV)

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- I. Largo, maestoso; Allegro vivace
- II. Andante
- III. Minuet
- IV. Presto

SATIE. Two "Gymnopédies" (Orchestrated by Debussy)

DEBUSSY. "La Mer," Three Orchestral Sketches

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- II. Jeux de vagues
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By FRANZ JOSEPH HAYDN

Born in Rohrau, Lower Austria, March 31, 1732; died in Vienna, May 31, 1809

The date of this symphony is not known.* The edition used in these performances is that of Edvard Fendler (S. A. Carisch, Milan, 1950). The following orchestration is used: flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

The Symphony as thus edited was introduced at the concerts of the Philharmonic-Symphony Society of New York February 17, 1949, Leopold Stokowski conducting.

AFTER the opening phrase of the introduction, there follow four notes which (incidentally) are identical with the subject of the Finale of Mozart's "Jupiter" Symphony. The opening theme of the Allegro portion is one of those elementary subjects which Haydn sometimes chose with the dire purpose of manipulating it and elaborating upon it the more freely. It is based on the common chord with a tonic-dominant forthrightness which enables the composer to modulate at will without the slightest ambiguity as to the key progressions. The theme works in neatly with the more graceful and melodic second theme. Likewise in the slow movement we are presented with the simplest of melodies (the editor justly labels it "grazioso"). Its naiveté recalls to us the corresponding theme in the "Surprise" Symphony, but as in that Symphony the naiveté is deceptive — it conceals adroitness where Haydn becomes delicately expressive by a slight variation of contour; it also gives him the fullest opportunity to build the detail of the succeeding variations. He is content through most of the movement with his string choirs, only bringing in the winds as the elaboration increases. The Minuet is conspicuous by the melody of its Trio given to the flute and violins. The Finale is marked "Presto," but it is not the precipitous sort. With its first notes intervallic and staccato, its second phrase a running figure, the theme runs with measured lightness to its close.

Imaginative annotators have described at some length the visit of Maria Theresa, Empress of Austria, to Esterház on the assumption that this Symphony may have been composed at the time of that visit in 1773 when the Symphony No. 48, the "*Maria Theresa*", was performed in her honor. Except for the title of No. 53, there is no basis for assuming that this Symphony was then performed or even composed.

This Symphony enjoyed a wide popularity in its day, and a relic of this popularity is the survival of copied parts which have lately been found in many centers of Europe. The Symphony made its way to London, where it was introduced with great success at the concerts of Johann Christian Bach and Friedrich Abel. The Andante became known as the "celebrated Andante" and was used many times as a

* Fendler gives "before 1774." Fleisher's Catalog, presumably quoting Alfred Einstein, gives 1774. The Haydn Society editor hazards a later date.

subject for popular songs. One is entitled "*Morning*," published in Dublin; and two published in London were "*Adieu, My Charming Fair*" and "*Jemmy and Jenny's Farewell*" (a prelude to *Auld Robin Gray*). Even the Minuet appeared as a vocal duet, "*Yorick's fille de chambre*." In Paris the Andante appeared as "*Je ne vous dirai pas*."

The score of the edition here used contains the statement by Edvard Fendler: "The present edition is the first complete publication of this work." On examination this means that early editions at the beginning of the 19th century such as Simrock in Bonn and Hummel in Berlin were in parts only, while the publication of the score by the French firm of Leduc, which is established as before 1815, did not contain the Minuet. A claim such as Fendler's that "the text is an authentic reproduction of Haydn's" requires a stout heart. On account of the very popularity of the Symphony in Haydn's time and also after his death, assembled parts have reposed through the years in many parts of Europe and in London. These parts, obviously assembled with regard to what material was available or what orchestra was at hand, have innumerable versions as to the movements. The complication was increased by the early publication of reductions for piano and violin in still different versions. In some cases the Minuet, in others the Andante, was missing. Four entirely different finales have been found. The introduction is sometimes omitted. The Andante has appeared in connection with the Symphony No. 62. Certain instruments, the flute, the trumpets, or the timpani, were often not included.

There have been three valiant attempts by the experts in Haydn to deduce the original symphony from this superabundance of contradictory material. Since no original manuscript has been found in the archives of Esterházy, and since there are indications that Haydn may have used or approved the use of different finales on different occasions, no solution is to be found at the source. It is hardly surprising, then, that the results of the three research projects do not agree. Fendler, a musicologist of Leipzig, examined various archives in his efforts to verify this symphony for the Radiodiffusion Française in Paris in 1939. Dr. Helmut Schultz (who died in 1945) had succeeded Mandyczewski in the preparation of a complete edition of Haydn for Breitkopf & Härtel. The project was taken over after the war by the Haydn Society as an appendage to its phonograph recording activities. This Society published with elaborate notations the Symphonies Nos. 50-57 in 1951 with Jens Peter Harsen as "General Editor" and H. C. Robbins Landon as Editor of "additional" annotations. Meanwhile the late Alfred Einstein, whose efforts in behalf of Haydn's music were second only to what he had done for Mozart's, made some research on his own account. He assembled

from various manuscript parts in London, Florence, Zürich and elsewhere thirteen symphonies of Haydn, including this one,* and ultimately presented the manuscripts to the Fleisher Collection in Philadelphia. Dr. Einstein did not admit the Minuet nor did he include the trumpets and timpani in the orchestration. This, however, was the finale he included. The Haydn Society, on the other hand, published more detailed results of the research for which they had become responsible and which included nine sources. These results were not in accord with Dr. Einstein's. The Minuet they retained — the Finale they rejected as probably not by Haydn, in favor of two others, the second of which was a Presto but entirely different, also found in most of the collections they had examined (including Vienna, the Monastery of Mölk in Lower Austria, London, Budapest, Copenhagen). It must be said that this tangle (which also applies to other of Haydn's symphonies) has been found more perplexing, more troublesome to the scholars dedicated to purity of reconstruction than to the practical publisher or the casual listener. Even Haydn himself seems not to have been too particular about keeping each of his symphonies intact and inviolate.

* Nos. 53, 58, 61, 63, 65-69, 71, 75, 77, 87.

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GYMNOPIÉDIES Nos. 1 AND 3 (ORCHESTRATED BY CLAUDE DEBUSSY)

By ERIK SATIE

Born at Honfleur, France, May 17, 1866; died at Arcueil, near Paris, July 1, 1925

Satie composed his three "*Gymnopédies*" in 1888. Debussy orchestrated the first and last of them (but reversed their order). The first (Satie's third), *lente et grave*, is scored for 2 flutes, oboe, 4 horns, and strings. The second (Satie's first), *lente et douloureuse*, adds a cymbal (struck with a drum stick) and 2 harps.

Georges Longy, conducting the Orchestral Club in Jordan Hall, Boston, gave the first American performance of the orchestral version, January 4, 1905. The Boston Symphony Orchestra first performed the "*Gymnopédies*" November 13, 1925.

AT the age of twenty-two Erik Satie was an obscure musician with indolent ways, who had an alert ear for musical currents but had as yet allied himself with none. It was then that he wrote pieces for the pianoforte, dances "slow, grave, processional in tone, suavely and serenely classical in spirit," and named them "*Gymnopédies*," after a ritual of ancient Sparta.

Philip Hale has described the Greek source of the *Gymnopédies*:

"The *Gymnopædia*, the festival of 'naked youths,' was celebrated annually at Sparta in honor of Apollo Pythæus, Artemis, and Leto. The statues of these deities stood in the 'choros' of the Agora, and the Spartan youths performed their choruses and danced in honor of Apollo around these statues. The festival lasted for several days. On the last there were choruses and dances in the theatre. During the gymnastic exhibitions, the songs of Thaletas and Alcman were sung, also the pæans of Dionysodotus. The leader of the chorus wore a sort of chaplet in commemoration of the victory of the Spartans over the Argives at Thyrea. The Spartans who had then fallen were praised in songs at this festival. The boys in the dances performed rhythmmed movements, similar to the exercises of the palæstra and the pancration. They imitated the wild gesturing in the worship of Dionysius. During the festival there was great rejoicing, great merriment. Apparently, old bachelors were excluded from the festivities. The festival drew crowds of strangers."



Satie inherited from his Scotch mother the two un-Latin middle names, Alfred Leslie. Philip Hale wrote in his monograph on the French composer: "An old lady of Scotch descent named Hanton, living in London, had a daughter, who, a rather romantic person, happened to visit Honfleur. She met the elder Satie, loved him, and married him. She wished to show Scotland to her husband. The child, Erik, was 'formed under the influence of joy and audacity, of sea mists, and of penetrating bag-pipe melodies.' The boy, when he was eight years old, learned music from an organist of St. Catherine, a church on the Honfleur coast. At the age of eleven, he entered the Paris Conservatory and studied under Guiraud and Mathias. The latter, finding him indolent, advised him to study the violin, for it would be of more use to him. Erik attended a composition class as a listener. He was more interested in plain song, mediæval religious polyphony known to him at Honfleur. He had already written much, when feeling his technique insufficient, he went, over forty years old, to the Schola Cantorum for the rigid discipline of fugue and counterpoint under Albert Roussel.

"At the Paris Conservatory his classmates in the pianoforte class were Dukas, Chevillard, Philipp. It was about 1890 at the *Auberge du Clou*, Avenue Trudaine, where he played the pianoforte, that he became intimate with Debussy, curious about new sonorities, already the author of *The Blessed Damsel* and of *Cinq Poèmes*. 'It is not devoid of truth if one believes that the conversation of these two young men, diversely devoted to music, and Satie's emancipatory studies in the question of tonality, contributed in some measure to the æsthetic of *Pelléas et Mélisande* (Jean-Aubry).

"Satie was poor and unknown for many years, but he had one consolation: he was a humoristic ironist. Perhaps he was sincere when he called himself a Symbolist. He fell in with that strange person, the Sâr Péladan, and composed music for his *Le Fils des Étoiles*, also *Sonneries de la Rose Crois*. The Sâr praised him, classing him with Wagner and Grieg, as the only true composers. For the Sâr's novel *La Panthée*, Satie wrote a 'theme.' There is the *Prélude de la Porte heroïque du Ciel*.

"He gave singular titles to early compositions: '*Veritables préludes flasques (pour un chien)*'; '*Trois Morceaux en forme de poire*'; '*En habit de cheval*'; 'The Dreamy Fish'; 'Airs to make one run'; 'Things

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seen right and left' (piano and violin). He told pianists that they must play a piece 'on yellow velvet, dry as a cuckoo, light as an egg'; or 'in the most profound silence,' 'with hands in the pockets,' 'like a nightingale with the toothache.' He would write a programme: 'This is the chase of the lobster; the hunters descend to the bottom of the water; they run. The sound of a horn is heard at the bottom of the sea. The lobster is tracked. The lobster weeps.' He wrote for other compositions: 'Those who will not understand are begged to keep the most respectful silence and to show an attitude of complete submission and complete inferiority.' Poseur, buffoon? It was admitted that at least he had originality. In his latter years, when he said it was necessary to be serious in life, he added, 'Debussy and Ravel have done me the honor to say that they found certain things in my music — perhaps — it hardly matters — if I have failed it is because I have been a dreamer, and dreamers are at a disadvantage — they are too rare.'

"He knew his hour of glory when his *Socrate*, a symbolical drama for voices and orchestra, text based on Plato's Dialogues (published in 1918), was produced. For a time he associated with the 'Six,' but he formed another group composed of Henri Cliquet, Roger Désormière, Henri Sauguet and Maxine Jacob, and presented them in a concert on June 14, 1923. Mr. Olin Downes described him as 'an amusing old man, a dilettante of the future, who wore a blue, shiny suit, a gleaming eyeglass, and misleading whiskerage, and ate his food in a mincing and derisive manner.' Lonely at Arcueil, he read the novels of young Raymond Radiguet and the fairy tales of Hans Christian Andersen.

"Jean Cocteau admired him to the last. 'One of Satie's charms,' he wrote in 1918, 'is the little ground he offers for his deification. His titles authorize those who don't know their worth to laugh. Debussy is only a near-sighted ear, while Satie comes to us today young among the young, at last finding his place after twenty years of modest work.'

"Ravel did his best to obtain for Satie just recognition, but the public insisted on seeing him only a humorist. Henri Prunières, not at all unfriendly, wrote: 'He has been adopted as a totem by the younger French musicians, but only Poulenc and Auric have really shown signs of his influence. In *Parade*, and various orchestral works, Satie tries, as they do, to draw his inspiration from jazz and *café-chantant* music; but his last compositions in this style are very mediocre.' "

And finally a post-mortem paragraph on this intriguing and much-described eccentric (Roland-Manuel in *Le Guide du Concert*, May 1929):

"I admired him from the outset, and still admire him, because he was one of the very few human beings whom no magic can blind, and who immediately see in any new departure in art the latent weakness, the germ of decay whose presence admirers do not suspect, but which sooner or later will assert itself. Satie was against Wagner in 1885, against Debussy in 1908, against Ravel during the war, against the 'Six' just before his death. This is altogether admirable."

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"THE SEA" (THREE ORCHESTRAL SKETCHES)

By CLAUDE DEBUSSY

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862;
died at Paris, March 25, 1918

It was in the years 1903-05 that Debussy composed "*La Mer*." It was first performed at the Concerts Lamoureux in Paris, October 15, 1905. The first performance at the Boston Symphony concerts was on March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States).

"*La Mer*" is scored for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 3 bassoons, double bassoon, 4 horns, 3 trumpets, 2 *cornets-à-pistons*, 3 trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, 2 harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

WHEN Debussy composed "*La Mer: Trois Esquisses Symphoniques*," he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. "*L'Après-midi d'un Faune*" of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of "*Pelléas et Mélisande*" was a recent event (1902). Piano, chamber works, songs were to follow "*La Mer*" with some regularity; of larger works the three orchestral "*Images*" were to occupy him for the next six years. "*Le Martyr de St. Sebastien*" was written in 1911; "*Jeux*" in 1912.

In a preliminary draft* of "*La Mer*," Debussy labeled the first movement "*Mer Belle aux Iles Sanguinaires*"; he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title "*Jeux de Vagues*" he kept; the finale was originally headed "*Le Vent fait danser la mer*."

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his "*La Mer*." His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of "*La Mer*," it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may

* This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, "*Poissons d'or*," of 1907, was named from a piece of lacquer in his possession.

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PRAYERS OF KIERKEGAARD

FOR MIXED CHORUS, SOPRANO SOLO AND ORCHESTRA, *Op. 30*

By SAMUEL BARBER

(Born in West Chester, Pa., March 9, 1910)

"Prayers of Kierkegaard" was composed by commission of the Koussevitzky Music Foundation, completed in January 1954, and dedicated "to the memory of Serge and Natalie Koussevitzky."

The orchestra is as follows: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, cymbal, bass drum, snare drum, xylophone, tam-tam, chimes, and whip.

THE composer has selected several prayers interpolated through Kierkegaard's writings and sermons, written between 1847 and 1855. They are found in his Journals, in *The Unchangeableness of God* and in *Christian Discourses*.

Mr. Barber is inclined to allow his music to speak in its own voice without verbal assistance from himself. He admits however, on inquiry from this department, to having "delted a good bit into Kierkegaard and writings about him." He remarks in a letter: "His name was practically unknown in our country until the late 1930's, even though a Kierkegaard renaissance had been in full swing in Europe during the previous quarter of a century. Then in the decade after 1936 almost the entire body of his writings appeared here.

American readers soon became aware of Kierkegaard as a major literary figure and an exciting but enigmatic intellectual force. Interest in him was further stimulated after World War II by reports about his influence upon the leading Existentialists. Indeed the contemporary philosophers, Sartre, Jaspers and Heidegger, have all paid tribute to this 'autumnal man.' Thus Kierkegaard's thought became a great force in our religious life even as it had become in Europe. It became the father of both the 'crisis theology' in Protestantism as well as of 'atheistic' Existentialism. He also influenced French Catholic thought."

Male Chorus a cappella, repeated by full chorus:

O Thou who art unchangeable, Whom nothing changes! May we find our rest and remain at rest in Thee unchanging. Thou art moved and moved in infinite love, by all things: the need of a sparrow, even this moves Thee; and what we scarcely see, a human sigh, this moves Thee, O infinite Love! But nothing changes Thee, O Thou unchanging.

Soprano solo:

Lord Jesus Christ who suffered all life long that I, too, might be saved, and whose suffering still knows no end, this, too, wilt Thou

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endure: saving and redeeming me, this patient suffering of me with whom Thou hast to do — I who so often go astray.

Chorus:

Father in Heaven, well we know that it is Thou that giveth both to will and to do, that also longing, when it leads us to renew the fellowship with our Saviour and Redeemer, is from Thee. Father in Heaven, Longing is Thy gift.

Soloists with Chorus:

But when longing lays hold of us, O that we might lay hold of the longing! when it would carry us away, that we also might give ourselves up! when Thou art near to summon us, that we also in prayer might stay near Thee! When Thou in the longing dost offer us the highest good, Oh, that we might hold it fast!

Triple Chorus:

Father in Heaven!

Chorale:

Hold not our sins up against us but hold us up against our sins: So that the thought of Thee should not remind us of what we have committed but of what Thou didst forgive; Not how we went astray, but how Thou didst save us!

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- III. Allegro

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Interlude; Second Scene — Dance of the Furies — Dance Air (Orpheus)
— "Pas d'Action" — "Pas-de-deux" — "Pas d'Action"; Third Scene —
Apotheosis of Orpheus

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VIOLOONE AND CEMBALO

By JOHANN SEBASTIAN BACH

Born at Eisenach on March 21, 1685; died in Leipzig, July 28, 1750

Bach wrote the last of his set of Brandenburg Concertos in six individual parts, and it has been accordingly performed by six string players (2 violas and 2 cellos concertanti, additional cello with bass, and continuo). In the present performances the parts are given to a string orchestra.

TO the brilliance of the Third Brandenburg Concerto, where the incisive tone of the violins predominates, Bach has opposed in his other string concerto, the Sixth, only the lower and darker register of the string instruments, the characteristic color of the violas prevailing in a close and constant duet. The lively course of the first allegro is relieved by a broadly melodic adagio in E-flat. Here the two viola parts are emphasized, for the gambas (cellos) in this movement are silent. The single cello part provides a sustaining legato, blending with the usual bass accompaniment until it takes up the principal melody near the end. The last movement, in 12-8 time, restores the original key and vigorous interplay of voices. The Concerto, according to the observation of Sir Hubert Parry, "is a kind of mysterious counterpart to the Third Concerto; as the singular grouping of two violas, two *viole da gamba* and a 'cello and bass, prefigures. The colour is weird and picturesque throughout, and the subject matter such as benefits the unusual group of instruments employed."

The "*viola da braccia*" which Bach specified was, as Charles Sanford Terry has pointed out in his invaluable book, *Bach's Orchestra*, nothing more than the ordinary viola of his time. The name survived to distinguish the "arm viol" from the "leg viol," the "*viola da gamba*."* The "*viola da gamba*," the last survivor of the family of viols, was an obsolescent instrument in Bach's day, although good players upon it were still to be found.

In May of the year 1718, Prince Leopold of Anhalt-Cöthen, travelling to Carlsbad to take the waters, was attended by some of his musical retinue — five musicians and a clavicembalo, under the surveillance of his Kapellmeister, Bach. He may have encountered there, in friendly rivalry, another musical prince, Christian Ludwig, Margraf of Brandenburg, youngest son of the Great Elector by a second wife. This dignitary, a young bachelor passionately devoted to music,

* The *gamba* was for centuries a gentleman's instrument. It will be remembered that Sir Toby Belch said of Sir Andrew Aguecheek in "Twelfth Night": "He plays o' the viol-de-gamboy, and speaks three or four languages word for word without book."

boasted his own orchestra, and was extravagantly addicted to collecting a library of concertos. Charmed with Bach's talent, he immediately commissioned him to write a brace of concertos. Bach did so — at his leisure; and in three years' time sent him the six concertos which have perpetuated this prince's name. The letter of dedication, dated March (or May) 24, 1721, was roundly phrased in courtly French periods, addressed "*À son altesse royale, Monseigneur Crétien Louis Margraf de Brandebourg,*" and signed with appropriate humility and obedient servitude: "Jean Sebastian Bach" (all proving either that Bach was an impeccable French scholar, or that he had one conveniently at hand). The Margraf does not seem to have troubled to have had them performed (the manuscript at least shows no marks of usage); cataloguing his library he did not bother to specify the name of Bach beside Brescianello, Vivaldi, Venturini, or Valentini, and after his death they were knocked down in a job lot of a hundred concertos, or another of seventy-seven concertos, at about four groschen apiece.*

There are those in later times who are angered at reading of the lordly casualness of the high-born toward composers. One might point out that Bach in this case very likely took his prince's airs as in the order of things, that his service brought an assured subsistence and artistic freedom which was not unuseful to him. In this case, Bach composed as he wished, presumably collected his fee, and was careful to keep his own copy of the scores, for performance at Cöthen. He was hardly the loser by the transaction, and he gave value received in a treasure which posterity agrees in calling the most striking development of the *concerto grosso* form until that time. The discerning Albert Schweitzer calls them "the purest products of Bach's polyphonic style. Neither on the organ nor on the clavier could he have worked out the architecture of a movement with such vitality; the orchestra alone permits him absolute freedom in the leading and grouping of the obbligato voices. . . . One has only to go through these scores, in which Bach has marked all the nuances with the utmost care, to realize that the plastic pursuit of the musical idea is not in the least formal, but alive from beginning to end. Bach takes up the ground-idea of the old concerto, which develops the work out of the alternation of a larger body of tone — the *tutti* — and a smaller one — the *concertino*. Only with him the formal principle becomes a living one. It is not now a question merely of the alternation of the *tutti* and the *concertino*; the various tone-groups interpenetrate and react on each other, separate from each other, unite again, and all with

* The manuscripts came into the possession of J. P. Kirnberger, and subsequently his pupil, the Princess Amalie, sister of Frederick the Great. They ultimately came, with this lady's library, to the Royal Library in Berlin.

an incomprehensible artistic inevitability. The concerto is really the evolution and the vicissitudes of the theme. We really seem to see before us what the philosophy of all ages conceives as the fundamental mystery of things — that self-unfolding of the idea in which it creates its own opposite in order to overcome it, creates another, which again it overcomes, and so on and on until it finally returns to itself, having meanwhile traversed the whole of existence. We have the same impression of incomprehensible necessity and mysterious contentment when we pursue the theme of one of these concertos, from its entry in the *tutti* through its enigmatic struggle with its opposite, to the moment when it enters into possession of itself again in the final *tutti*."

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ORPHEUS, BALLET IN THREE SCENES

IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, on June 17, 1882

The score of this ballet bears the signature at the end "Hollywood, September 23, 1947." It was introduced by the Ballet Society at the New York City Center, April 28, 1948. The choreography was by George Balanchine, the *décor* by Isamu Noguchi. The part of Orpheus was danced by Nicholas Magallanes, Eurydice by Maria Tallchief.

The orchestra called for includes: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, harp and strings.

The music, comprising the entire ballet, was presented for the first time as a concert number at the Boston Symphony concerts on February 11, 1949, when the composer conducted.

THE indications on the score are as follows: FIRST SCENE: Orpheus weeps for Eurydice. He stands motionless with his back to the audience. Friends pass bringing presents and offer him sympathy. — *Air de Danse* (Andante con moto). — Dance of the Angel of Death. — Interlude (The angel and Orpheus reappear in the gloom of Tartarus).

SECOND SCENE: *Pas des Furies* (their agitation and their threats) — *Air de Danse* Orpheus) — *Pas d'Action* (Andantino leggiadro — Hades, moved by the song of Orpheus, grows calm. The Furies surround him, bind his eyes, and return Eurydice to him.) — *Pas de deux* (Andante sostenuto — Orpheus and Eurydice before the veiled curtain) — Interlude (Veiled curtain, behind which the *décor* of the first scene is placed) — *Pas d'Action* (Vivace — The Bacchantes attack Orpheus, seize him, and tear him to pieces).

THIRD SCENE: Apotheosis of Orpheus (Lento sostenuto). Apollo appears. He wrests the lyre from Orpheus and raises his song heavenwards.

When *Orpheus* was performed in London last spring, the following comments were made by Desmond Shawe-Taylor in *The New Statesman and Nation* of June 5:

"This is one of the purest of his later works, one of those, like the *Symphony of Psalms* or the recent Mass, which may depend no less than others on the stimulus of newly rediscovered past styles, yet quiver with an interior life of their own: examples not only of consummate manipulation but of recovered invention too. When performed to the exquisitely musical choreography of Balanchine, *Orpheus* was most impressive in the theatre; in the concert hall its classical lucidity was hardly less effective. If one wishes to penetrate the secret of Stravinsky's command of style, one cannot do better than study the first two pages of *Orpheus*: the harp, in even crotchets punctuated by rests, mournfully descending in the Phrygian mode, but subtly varying the sequence of the descending scale like a bell-ringer, while the strings, beautifully spaced in five parts, add a consolatory background: observe, as one fine detail among many, the solemn effect made in the eleventh bar by the three Cs, successively dropping through two octaves, played *piano ma marcato* by the trombones. This opening tableau of *Orpheus* is a truly original conception, and one of the most beautiful moments in modern music. Afterwards, it cannot be denied, beneath the smooth surface of Stravinsky's handling we perceive elements so diverse as Tchaikovsky, Monteverdi and Bach: the beautiful *Air de Danse* for Orpheus in the second scene, for two oboes with harp and string accompaniment, could never have been written without the inspiration of Bach's cantatas and Passions."

The following description of the ballet was contributed by Arthur V. Berger to *Musical America*:

"The most striking aspect of Stravinsky's music for Orpheus is, perhaps, its repose, its tenderness. It is another masterpiece in the line of dramatic works that occupy a towering position among current musical achievements. For those of us who know Persephone, based on a similar subject, it is more or less what we should expect in grandeur and nobility from his treatment of the Orpheus legend. But since Persephone is so lamentably neglected, the peculiarly Gallic languor of the new score may come as a surprise, and even the more limited circle of admirers is aware of an extension of this quality in Orpheus. Apollon Musagete, too, which likewise comes to mind, is more sculptural by comparison. It is this quality of renewal that is among the things determining Stravinsky's position as the first creative musician of our time.

"The restraint of Orpheus is underlined by its sparse orchestration. Only for a few measures is there a tutti — when the Bacchantes launch their final attack on Orpheus. The moment he falls, the orchestra subsides. The isolated tutti is as commanding a stroke as Mozart's introduction of the previously tacit trombones in the Statue Scene of Don Giovanni. Stravinsky's chord for this tutti — A minor with an

acidulous G-sharp in the bass — is one of those inspirational twists (like the opening chord of the *Symphonie de Psalms*) he often gives traditional harmonies through well separated notes over an enormous pitch range.

“The Bacchantes scene is the only one confining itself to the more typically Stravinskian, peremptory, interrupted rhythms. Otherwise, there is almost continuous, beautifully flowing melodic line. There are even tunes for those who must have them to hum as they leave the hall. One in particular, in the way it is underscored, easily serves this end. By the same token it fills a strategic dramatic function by serving as the strain through which Orpheus moves the Furies. In F minor, conventionally modulating to subdominant, it has ornaments that inevitably, in the present dramatic context, have suggested Gluck. But I think it has Baroque evocations too, and later in the English horn, canonically answering the harp, it even suggests Tchaikovsky. Precisely its universality as melody, as a sounding-board for the lyricism of all time, makes it at once easily accessible to a listener and an ingenious symbol for Orpheus, who is, after all, in antique mythology, music’s epitome.

“Whereas in Apollo and Persephone the complexity of the melodic lines themselves often establishes a uniqueness that is not always present in this score, here the complexity is provided by the way in which the melodies are among many strands woven contrapuntally — intertwining and disentangling in the way that Balanchine’s dancers do.

“The contrapuntal voices, at times canonic and even fugal, would often clash bitterly if it were not for the astonishing, softening effect of the instrumentation, which gives different timbre to each of two clashing tones. As in the case of the orchestral tutti that determines the one climax, here again it is suggested that orchestral coloring may actually be an organic dimension. The instrument seems to have been selected first in each instance, and only subsequently the tones through which it is deployed.

“A counterpoint of two instruments is a recurrent device: two bassoons in the middle of the vernal scene of the first tableau; two oboes for the pleading theme of Orpheus among the Furies; two horns for the Apotheosis in fugal entrances of a motive which, representing the union of Orpheus and Eurydice in death, appropriately refers to their earlier Pas de Deux. The prominence of the harp, which also fascinated Stravinsky in the Symphony in Three Movements, need, of course, not be accounted for in a score for Orpheus. The impressionistic arpeggiated strumming the harp usually brings in its wake when other composers score for it gives way here to exquisitely precise lines that take part in the counterpoint.”

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ENTR'ACTE

KIERKEGAARD — THE MAN OF RUTHLESS FAITH

As a religious thinker of a century ago, Kierkegaard has put himself startlingly in accord with the psychological trends of our own day. He has been analyzed as a prime psychological case: a man intensely introspective, morose, self-torturing, conscience-stricken, father-ridden, socially aloof, physically ill-adjusted. But nothing could approach his own self-analysis, which was his life's entire occupation.

Sören Aabye Kierkegaard (1813-1855) became an arresting force in the religious thought of Denmark because his belief was in direct opposition to orthodoxy. His life-obsession was a search for God within his own soul. The search, which found its expression in a series of books, could be called a strictly personal application of the spirit of Christianity. As a thinker, he shunned generalizations, and practiced, both in his endless walks along the streets of Copenhagen and in his books where fictitious characters conversed, the dialectical, the Socratic method of speculation. This gives some meaning to the title of his great two-volume work, *Either/Or*. Kierkegaard was constantly confronted with the necessity of choice. He often turned up a paradox.

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Religious dogma as authority handed down was of no use to him; mass worship, church ritual as an impersonal form applicable to all, was antipathetic to everything in his nature — barren desolation for a soul striving to find and know itself. It is hardly surprising that this man of independent and ruthless faith should have given, and received, sharp attacks in the press.

Kierkegaard was never a happy man. He was delicate in health. Ill adapted to the amenities of social intercourse, he developed as a student a mental brilliance which could become sarcastic and wounding. But the true conflict in his nature was inward. In many pages of his Journals there are agonized prayers addressed to God. His father was an intellectual, a deeply and also rigidly religious man with a dominating will. The father-son relationship was one of love and dissension, resulting in an inevitable break. Sören went through a period of dissipation and remorse. He was thrown into despair on learning that his father had married by compulsion as the result of an affair with a serving maid. This was a terrible secret, it became his heritage of original sin, or “inherited sin,” which is the Danish phrase. When he fell in love he was tortured by the thought that if he married he would have to betray this “secret,” and confess his own carnal sins. And so his “Regina” who deeply loved him waited in vain.

Faith, in Kierkegaard’s view, must grow within oneself, as an individual. (Had Whitehead been reading Kierkegaard when he wrote: “Religion is what the individual does with his solitariness”?) He excluded all other ways of knowing God. Since we are all human beings with very definite limitations, we reach in vain for an understanding of the infinite, the universal. We are compounded of the animal and the spirit, we are a compromise between the two. The spark of the infinite within us is obscure and can be perceived, attained only by the hard road of renunciation and despair. If we endeavor to postulate the Godhead by any process of logic we founder in generalization, for we cannot grasp what is beyond human capacity. We perforce clothe the infinite in rather silly metaphors of our finite experience. Thus, Heaven is “above” us; its angels must have wings to get around. Justice is a lady with blinders. Liberty is a lady equally expressionless, with the same Greek profile. God we depict in the image of a man — a specific proof of our limitations in striving toward the unknowable.

In his book *The Existence-Spheres of Life*, Kierkegaard outlines the structure of his belief. “There are three existence-spheres,” he writes, “the esthetic, the ethical, the religious. . . . The esthetic sphere is that of immediacy, the ethical is that of requirement, the religious sphere is that of fulfillment.” The esthetic sphere is our everyday, our life experience, from which all our knowledge must derive. By

"immediacy" he refers to our sense perceptions through which we exist, and it is here that his favorite concept of existentialism comes in. His existentialism was his dependence upon "reality" which led him to dissent with the logical method of Hegel, the philosopher of the day. Kierkegaard considered philosophy as "irreconcilable with Christianity." He was fond of quoting Lichtenberger as echoing his own opinion on this: "It is about like reading out of a cookbook to a man who is hungry." If man lived only in the esthetic sphere his object would be happiness through the enjoyment of the senses — the Hedonistic philosophy. The aim would be selfish. It would also lead in the end to satiety and boredom. In Kierkegaard's case it could have led to madness or suicide.

The second stage brings in the communal, the relationship to society, or moral duty. In the last two spheres, wrote Kierkegaard, "the esthetic one is not abolished but dethroned." The last sphere, that of ultimate faith, is found by partial denial of the first two. The Christian martyr is an example of those who have found the ultimate sphere. It was reached through suffering, through "despair," a word much used by Kierkegaard, who looked upon the agony of Christ as the supreme example of the act of pure faith. He who enters it does so unaided, unbolstered by any support whatever but his self-found personal conviction. The motive force of Luther was of this sort, growing from inner conviction until it became ruthless in its strength. When Kierkegaard wrote in his journals "Some day not only my writings but my whole life will be studied and studied," he spoke with a characteristic arrogance, but an arrogance born of conviction rather than self-vaunting. Kierkegaard has used the Biblical tale of Abraham and Isaac to illustrate his third "sphere" of inward unshakable faith. Abraham, ready to sacrifice his son, would have been going against every personal inclination of his nature as a father. From the point of view of the second sphere, he would have been breaking with social sanction, simply committing murder. (Agamemnon, on the other hand, sacrificing his daughter for the safety of the Greek fleet, Brutus, killing his own son to uphold the Roman law, were at least not violating the second sphere where the public good was paramount.) Abraham had an inward direct communion with God which was strong enough to disregard every natural, every ethical, every universal law. Kierkegaard has related that a preacher in the pulpit praised Abraham for having "loved God most." A man in the congregation taking him at his word wanted to imitate Abraham by killing his own son. "The preacher expostulated with him. But the man replied: 'This is what you yourself preached in your sermon on Sunday.'" Abraham, according to Kierkegaard, did indeed reach that degree of "loving God most," but few others, if any, have done so.

A quotation from a letter (June 1, 1835, translated by Walter Lowrie) will give a first-hand idea of Kierkegaard's point of view.

"What I really need is to become clear in my own mind *what I must do*, not what I must know — except in so far as a knowing must precede every action. The important thing is to understand what I am destined for, to perceive what the Deity wants me to do; the point is to find the truth which is truth *for me*, to find *that idea for which I am ready to live and die*. What good would it do me to discover a so-called objective truth, though I were to work my way through the systems of the philosophers and were able, if need be, to pass them in review? . . . What good would it do me that I were able to develop a theory of the State [like Hegel] and out of particulars fetched from many quarters put together a totality, construct a world wherein again I did not live but which I merely held up to the gaze of others? What good would it do me if I were able to expound the significance of Christianity, to explain many individual phenomena, if *for me* and *for my life* it did not have any really profound importance? . . . What good would it do me that truth stood before me cold and naked, indifferent as to whether I recognized it or not, producing rather a fearful shudder than a trustful devotion? To be sure, I am willing to recognize an *imperative of the understanding* and to admit that persons may be influenced through this; *but then it must be livingly embodied in me* — and *this it is* I now recognize as the principal thing. It is for this my soul thirsts as the deserts of Africa thirst after water. . . ."

W. H. Auden has written: "The world has changed greatly since Kierkegaard's time and all too many of his pathetic insights have come to pass. The smug bourgeois Christendom he denounced has crumbled and what is left is an amorphous despairing mass of displaced persons and paralyzed Hamlets. Though his writings are often brilliantly poetic and often deeply philosophic, Kierkegaard was neither a poet nor a philosopher, but a preacher, an expounder and defender of Christian doctrine and Christian conduct."

J. N. B.

PRAYERS OF KIERKEGAARD

By SAMUEL BARBER

(See notes on page 12)

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Bruch Violin Concerto No. 1, in G minor (Soloist, Yehudi Menuhin)
Handel "Water Music"
Haydn Symphony No. 104 ("London")
Honegger Symphony No. 5
Mozart "Figaro" Overture
Ravel Pavane
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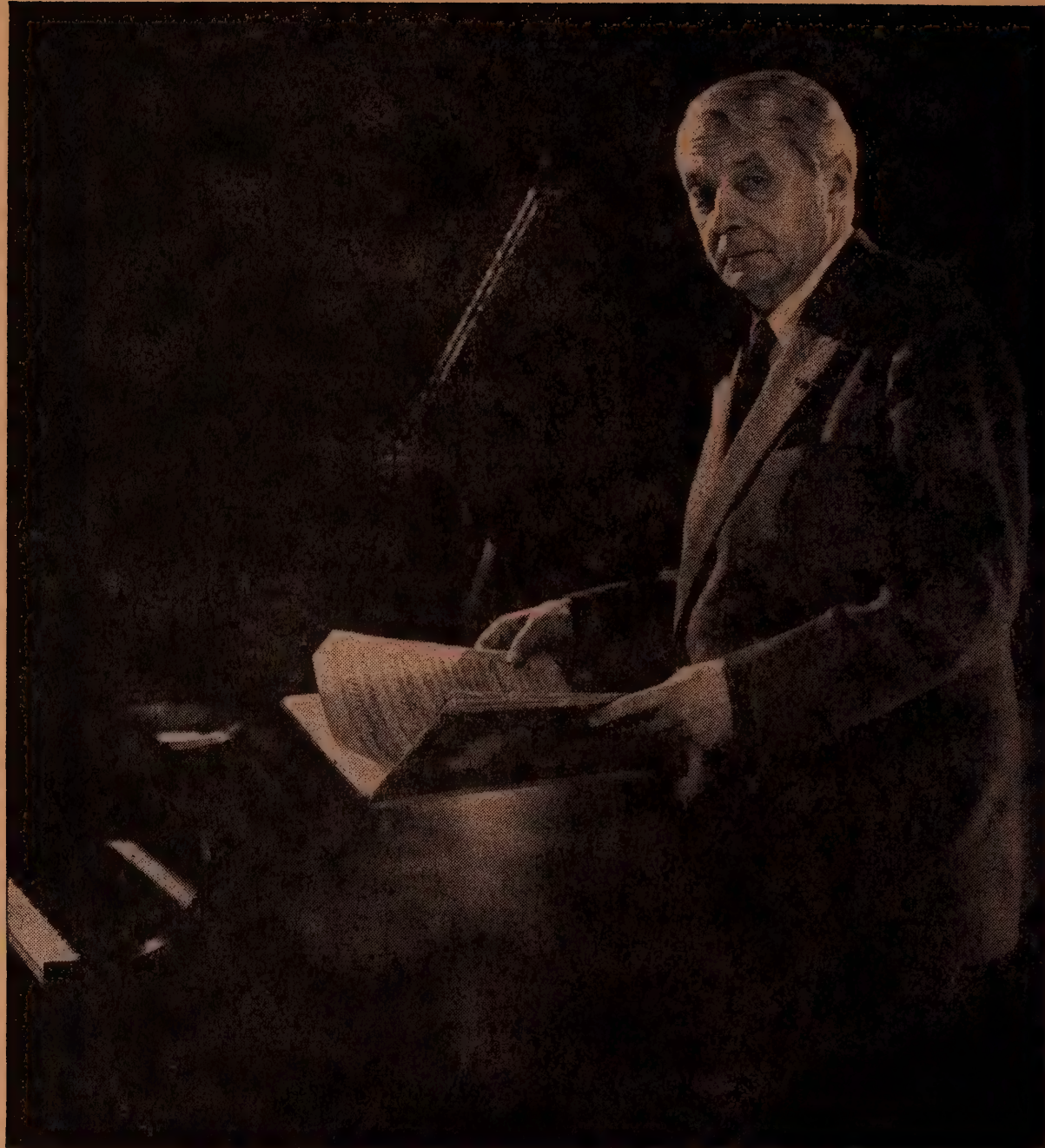
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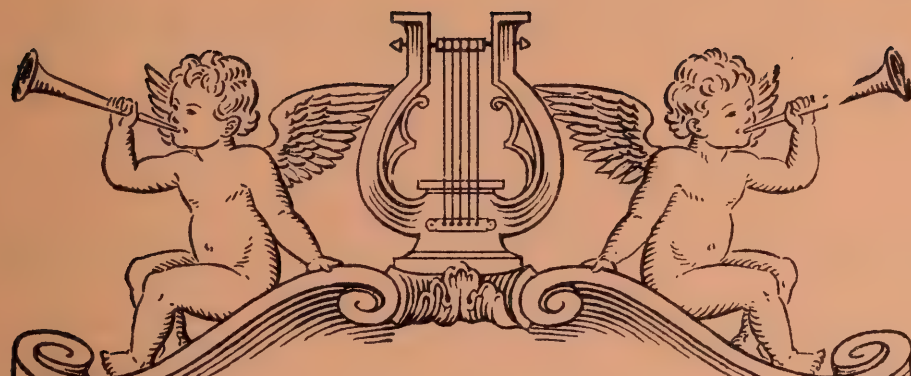
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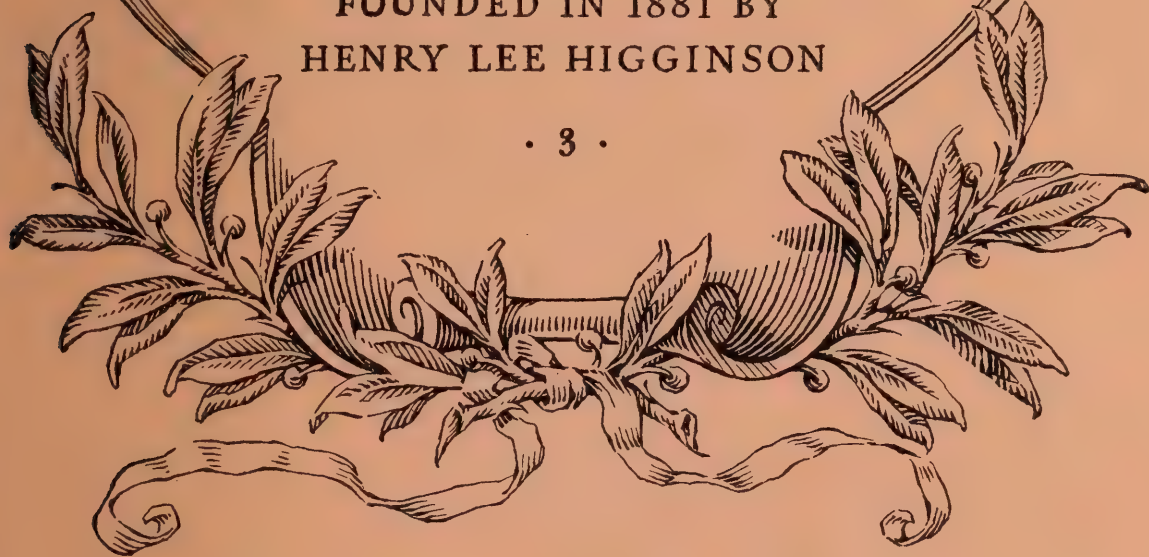
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SEVENTY-FOURTH SEASON, 1954-1955

Boston Symphony Orchestra

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RICHARD BURGIN, *Associate Conductor*

Concert Bulletin of the Third Concert

WEDNESDAY EVENING, *January 12*

AND THE

Third Matinée

SATURDAY AFTERNOON, *January 15*

with historical and descriptive notes by

JOHN N. BURK

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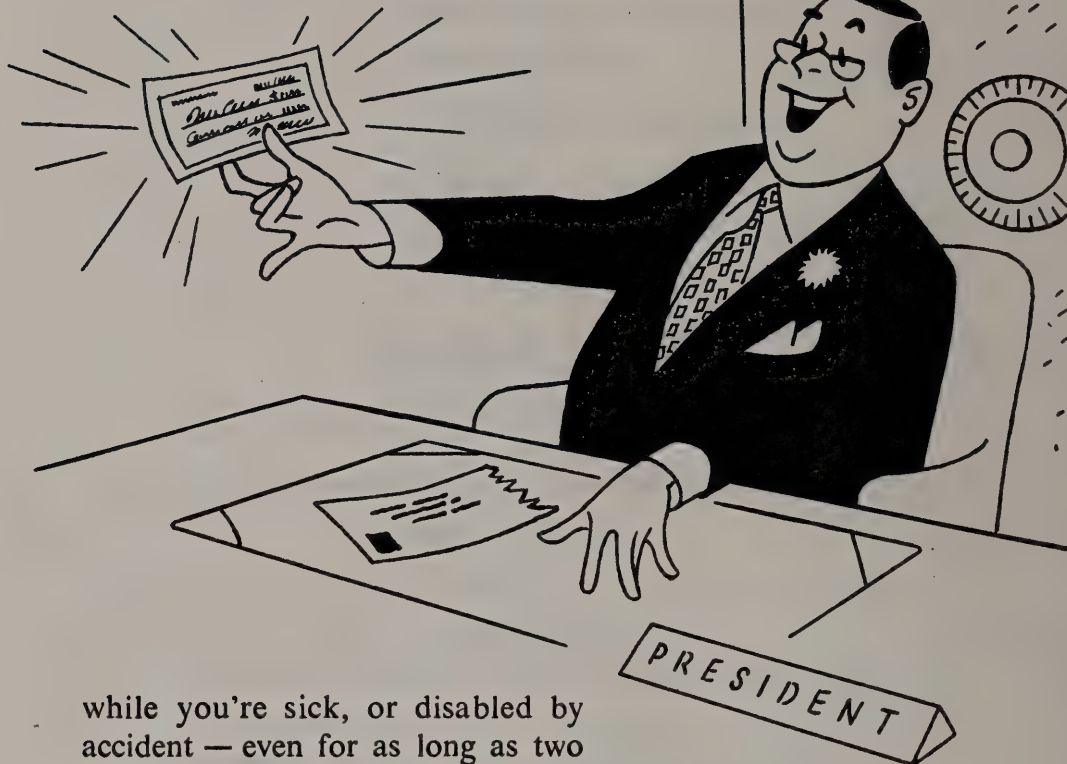
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WEDNESDAY, JANUARY 12

Program

PFITZNER.....Overture to "Das Christelflein," *Op.* 20

SCHUMANN.....Symphony No. 4, in D minor, *Op.* 120

- I. Ziemlich langsam; Lebhaft
 - II. Romanze: Ziemlich langsam
 - III. Scherzo: Lebhaft
 - IV. Langsam; Lebhaft
- (Played without pause)

MARTINU.....Fantaisies Symphoniques (Symphony No. 6)

- I. Lento; Allegro; Lento
 - II. Allegro
 - III. Lento; Allegro
- (First performance in New York)

I N T E R M I S S I O N

BRAHMS.....Symphony No. 2, in D major, *Op.* 73

- I. Allegro non troppo
 - II. Adagio non troppo
 - III. Adagietto grazioso, quasi andantino
 - IV. Allegro con spirito
-

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BALDWIN PIANO

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OVERTURE TO "DAS CHRISTELFLEIN"

("THE LITTLE CHRIST ELF") — A CHRISTMAS FAIRY TALE, *Op.* 20

By HANS PFITZNER

Born in Moscow,* May 5, 1869; died in Salzburg, May 22, 1949

Das Christelflein, Weihnachtsmärchen, set to a play by Ilse von Stach, was composed as incidental music in 1906 and first produced in Munich December 11 of that year. (The Overture alone was introduced by E. N. Reznicek in Berlin on November 23.) In 1917 the composer rewrote his score as an opera in two acts. The Overture was performed by the Boston Symphony Orchestra, November 15, 1907 and repeated October 18–19, 1912, when Karl Muck was conductor.

The Overture is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, harp, timpani and triangle.

THE story of *Das Christelflein* is described as "a miracle-tale of medieval days, in which an elf takes pity on a poor family, pleads their case in Paradise, so that they sit down to a roast and wine through the intervention of the Child Jesus."

It could be said that when Hans Pfitzner died at 81 the last exponent of the Romantic era in German opera had gone. More than thirty years had passed since his opera *Palestrina* (the Overture to which Mr. Munch introduced at these concerts January 27–28, 1950) had made its mark in Central Europe, and *Palestrina*, like its predecessors, had long ceased to hold the stage. Yet *Palestrina* was received with admiration in its day. It may have been the composer's preoccupation with a high-minded subject, the absence of any "love interest," an important female part, or other popular elements, which have prevented this opera from finding its way into many opera houses, or assuring its composer a continuing livelihood in his old age.

Pfitzner was one of those composers whose music perpetually invited controversy. In his day he had ardent supporters in Central Europe and sharp attackers. There were frequent performances of his operas and occasional ones of his smaller works in Berlin, Frankfort or Munich — few in other parts of the world. Those performances became the topic of disputation. "*Der Fall Pfitzner*" was spurred by the composer, who seldom denied himself the privilege of statements in the press. In the early years of this century he was considered by many a "modern," because of his individual assertiveness based upon an advanced Wagnerian chromaticism. Yet he was no Schönbergian — his ways were based more firmly on Romantic German tradition. A

* The place of Pfitzner's birth was due to the fact that many Germans were engaged for the Imperial Theatre orchestras in the Czarist régime and Pfitzner's father played at the Moscow Imperial Opera. The family returned to Frankfurt, where Pfitzner's father conducted at the opera. There Hans obtained his first musical education.

champion in 1904 was P. N. Cossmann, who wrote in a pamphlet: "*Von Pfitzner's Persönlichkeit muss gesagt werden dass sie unmodern ist; denn er ist kein Schweinehund.*" Philip Hale quoted this line with relish, remarking that "'Schweinehund' is a word for Squire Western, for a theologian of Milton's time rather than a calm, dispassionate discussor of esthetics." Which "moderns" at that time Herr Cossmann considered "pig-dogs," it would be interesting to know. It is true that even *Die Rose vom Leibesgarten* (1901), the most Romantic of operas, was found by some disturbingly modern. Philip Greeley Clapp in the *Boston Transcript*, October 16, 1912 wrote of Pfitzner that "his real personality and achievements are hidden behind a bodyguard of personal friends and pupils who stoutly maintain that he is the greatest living exponent of some esthetic principle or other," while he is "the pet aversion of one or two powerful critics." Clapp thus names him a candidate for a "martyr's crown."

Palestrina, set to a libretto by the composer and first performed under the direction of Bruno Walter in Munich, June 12, 1917, enjoyed a considerable success during the first World War and revealed a fresh and impressive aspect of the composer's abilities.

Pfitzner obtained his first musical education at Frankfort, studying counterpoint and composition with Yvonne Knorr and piano with James Kwast. The young Pfitzner composed while teaching and conducting for a living. He not only combined these activities at Frankfort, but continued to do so through the best years of his life. He moved to Coblenz and later to Mainz. From 1896 until 1907 he lived in Berlin, busy in both capacities. He conducted the Kaim Orchestra in Munich, 1907-08. He became Director of the Conservatory at Strasbourg in 1908, and in 1910 Director of the Municipal Opera there. Later he conducted in Munich and in Coburg; from 1920, he long held master classes in the Academy of Fine Arts in Berlin. Pfitzner

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thus became a Kapellmeister from necessity rather than by choice. Financial success never came to him, nor could he have subsisted on his efforts as composer.

He remained contemptuous of catering to general applause and true to his high and sometime austere ideals as exemplified in *Palestrina*. Dr. Edgar Istel, defending him, bewailed the relationship between "the artist who holds his art as something unfalteringly serious and holy, and the world — a conglomeration of reluctance and boredom, which looks only for a wit to entertain their weary hours."

As a result of the bombing in the last war, Pfitzner lost three homes in succession, according to a news report of his death, and the subsequent inflation reduced his income to the vanishing point. Some still remembered him as an outstanding figure in the world of music and in his later years he was supported by contribution from the Vienna Philharmonic Orchestra.

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SYMPHONY IN D MINOR, No. 4, *Op.* 120

By ROBERT SCHUMANN

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

Composed in 1841, at Leipzig, this symphony was first performed at a Gewandhaus concert on December 6 of the same year. Schumann made a new orchestration in December, 1851, at Düsseldorf, and the revision was performed there on March 3, 1853, at the Spring Festival of the lower Rhine. It was published in December, 1853, as his Fourth Symphony.

The orchestration includes 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

SCHUMANN wrote this symphony a few months after the completion of his First Symphony in B-flat. The D minor Symphony was numbered four only because he revised it ten years later and did not publish it until 1853, after his three others had been written and published (the Second in 1846, the Third in 1850). This symphony, then, was the second in order of composition. It belongs to a year notable in Schumann's development. He and Clara were married in the autumn of 1840, and this event seems to have stirred in him a new and significant creative impulse: 1840 became a year of songs in sudden and rich profusion, while in 1841 he sensed for the first time in full degree the mastery of symphonic forms. He had written two years before to Heinrich Dorn, once his teacher in composition: "I often feel tempted to crush my piano — it is too narrow for my thoughts. I really have very little practice in orchestral music now; still I hope

to master it." The products of 1841 show that he worked as well as dreamed toward that end. As Mr. W. J. Henderson has well described this moment of his life: "The tumult of young love lifted him from the piano to the voice. The consummation of his manhood, in the union with a woman of noble heart and commanding intellect, led him to the orchestra. In 1841 he rushed into the symphonic field, and composed no less than three of his orchestral works." *

These works were the First, the "Spring" Symphony, which he began in January 1841, four months after his marriage, and completed in a few weeks; the "Overture, Scherzo and Finale" of April and May, and the D minor Symphony, which occupied the summer months. There might also be mentioned the "*phantasie*" in A minor, composed in the same summer, which was later to become the first movement of the piano concerto. But the two symphonies, of course, were the triumphant scores of the year. The D minor Symphony, no less than its mate, is music of tender jubilation, intimately bound with the first full spring of Schumann's life — like the other a nuptial symphony, instinct with the fresh realization of symphonic power.

The manuscript of the symphony bears the date June 7, 1841, and at the end — "finished at Leipzig, September 9, 1841." Clara observed still earlier creative stirrings, for she recorded in her diary under the date of May 31: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." On September 13, which was Clara's birthday, and when also their first child, Marie, then twelve days old, was baptized, Robert presented the young mother with the completed score of the symphony. And the composer wrote modestly in the diary: "One thing makes me happy — the consciousness

* "Preludes and Studies."—W. J. Henderson.



of being still far from my goal and obliged to keep doing better, and then the feeling that I have the strength to reach it."

The first performance was at a Gewandhaus concert on December 6, Ferdinand David conducting. It was a friendly event, Clara Schumann playing piano solos by their colleagues Mendelssohn, Chopin, Sterndale Bennett. She appeared jointly with Liszt, in his "Hexameron" for two pianos. Schumann's new "Overture, Scherzo, and Finale" was also played. Unfortunately, the success of the B-flat major Symphony in the previous March was by no means repeated in the new D minor Symphony. The criticisms were not favorable. Clara Schumann, who always defended her husband, wrote that "Robert's Symphony was not especially well performed," and the composer himself added: "It was probably too much of me at a single sitting; and we missed Mendelssohn's conducting too; but it doesn't matter, for I know the things are good, and will make their way in their own good time."

But Schumann laid the work aside. It does not seem that he could have considered a revision for some time, for he offered the manuscript to a publisher in 1843 or 1844 as his "Second Symphony, Op. 50." According to the testimony of Brahms, many years later, Schumann's dissatisfaction with the symphony preceded its first performance. "Schumann was so upset by a first rehearsal that went off badly," wrote Brahms to Herzogenberg, October 1886, "that subsequently he orchestrated the symphony afresh at Düsseldorf." This revision was made in December, 1851. The fresh score was performed at Düsseldorf on March 3, 1853, at the Spring Festival of the lower Rhine. This time the work had a decided success, despite the quality of the orchestra which, according to Brahms, was "bad and incomplete," and notwithstanding the fact that Schumann conducted, for, by the testimony of his contemporaries, he was conspicuously ineffectual at the head of an orchestra. When in the following autumn the committee urged that Schumann conduct only his own works in the future, Clara wrote bitterly about the incident.

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From the following letter (to Verhulst) it appears that Schumann made the revision because of urgent friends: "When we last heard that Symphony at Leipzig, I never thought it would reappear on such an occasion as this. I was against its being included, but was persuaded by some of the committee who had heard it. I have scored it afresh, and it is now more effective." Schumann dedicated the symphony to Joseph Joachim, who was then twenty-two years old. He wrote on the manuscript: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private." The score was published in December, 1853.



The Symphony is integrated by the elimination of pauses between the movements, and by thematic recurrence, the theme of the introduction reappearing at the beginning of the slow movement, a phrase from the slow movement in the Trio of the Scherzo. The principal theme of the first movement is used in the Finale, and a subsidiary theme in the first movement becomes the leading theme in the Finale. This was a true innovation, foreshadowing the cyclic symphonies of many years later. "He desires," in the opinion of Mr. Henderson, "that the hearer's feelings shall pass, as his own did, from one state to the next without interruption. In a word, this is the first symphonic poem, a form which is based upon the irrefutable assertion that 'there is no break between two successive emotional states.'" Its "community of theme is nothing more or less than an approach to the *leit motive* system." The Symphony is the most notable example of the symphonic Schumann abandoning customary formal procedure to let his romantic imagination take hold and shape his matter to what end it will. It should be borne in mind that the Symphony was first thought of by its composer as a symphonic fantasia, that it was published by him as "Introduction, Allegro, Romanze, Scherzo and Finale, in One Movement." It was in this, the published version, that he eliminated pauses between the movements, although this does not appear in the earlier version save in the joining of the scherzo and finale. The work, save in the slow movement, has no "recapitulations" in the traditional sense, no cut and dried summations. Warming to his theme, Schumann expands to new thematic material and feels no necessity for return. The score is unmistakably of one mood. It is integrated by the threads of like thoughts. Thematic recurrence becomes inevitable, because this unity of thought makes it natural.

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FANTAISIES SYMPHONIQUES (SYMPHONY NO. 6)

By BOHUSLAV MARTINU

Born in Policka, Czecho-Slovakia, December 8, 1890

The score is dedicated to Charles Munch and to the Boston Symphony Orchestra on the occasion of its 75th anniversary. The new work was first performed at the Boston concerts, January 7.

The orchestration is as follows: 3 flutes and piccolo, 3 oboes and English horn, 3 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, percussion and strings.

BOHUSLAV MARTINU, who now resides in France, completed this work in Paris in 1953. It was composed at the request of Charles Munch. The score is in three movements, the first of which is episodic, with frequent changes of tempo.

The first movement opens *lento*, 9/8, with a rhythmic figure from the muted trumpets. An *andante moderato*, beginning with a flute solo, increases to an *allegro* (4/4) introduced by an ascending theme for the horns. The theme is developed at first by the strings alone; other instruments enter until the full orchestra brings a climax. A sustained note from the oboe introduces a new section. In still another, a violin solo carries the melody to a percussive accompaniment. There is a return to the opening *lento* section and a piano ending. This movement is dated on the manuscript "New York, April 25, 1951 — Paris, May 26, 1953. (These are the only dates inscribed upon the score.)

The middle movement is an *allegro* (6/8). A theme is first developed by the staccato strings, taken up by the winds and finally given to the full orchestra. A middle section in 2/4 reaches another climax with full orchestral chords and brings a return to the first part, treated more broadly and ending *pianissimo*.

The finale is a *lento* in common time. The orchestra opens with a melodic theme (*cantabile*). The low strings propose a second theme. An *andante* section in 3/4 is introduced. A clarinet solo leads into still another section (*allegro*) for the full orchestra. There is a *lento* close whereby the Symphony, as well as its earlier movements, ends softly.

In 1951, when Bohuslav Martinu had passed his sixtieth birthday, Olin Downes reported an interview with the composer in the New York Times of January 7:

Martinu, back in the twenties, was the pupil in composition of Roussel in Paris. Mr. Martinu has told us that he became impatient with certain academisms of Roussel, who, nevertheless, must have been of the greatest value in Martinu's development.

That development followed a course all its own in a period in which music has never been more restive and various in its tendencies. Martinu's evolution as an artist in these years has been complex. Born

in Czechoslovakia, December 8, 1890, he has just passed his sixtieth birthday and his tenth year in America. He has passed through post-Wagnerian, "impressionistic," "neo-classic" influences in composition, kept his head, followed his own path with assurance. His fertility has, if anything, increased over the past. He is obviously at the height of his creative powers. Probably no one of his contemporaries is today producing so much music which finds its way quickly into the repertory.

It could be suspected that this fact connoted a composer who produced easily, fluently and with a dangerous facility. That is not the case. Martinu has a brilliant and practical technic, but he is incapable of an unthorough or conscienceless job. He works very hard, systematically, scrupulously, modestly. He produces so much music because, in the first place, his nature necessitates this. He has to write music. In the second place, he knows his business, and loves it.

Both Martinu and his teacher, Roussel, had important things in common. Both had been for years disciples of impressionism. The strongest influence in Martinu's development in Paris was unquestionably Debussy. But Martinu was soon to turn in directions more classic and masculine and linear in character, also more essentially national. Was Roussel a guiding force in this change or only a confirmative association?

In any event, the second composition in which Martinu gave notice of his revolt from the past was the first of his works to be made known by Koussevitzky in America — the short, vigorous, modernly rhythmed "La Bagarre" ("Uproar") — in which Mr. Martinu has told us he was thinking of a football game.

It was the time when composers, especially in France, were turning avidly to concepts that were rhythmic, linear, uncloudy, and of formal logic. It was the period in which Honegger wrote his witty play of rhythm and symphonic unfoldments, "Pacific 2-3-1"; when Mossolov was writing his steel factory piece, and Prokofieff his ballet "Pas d'acier" ("Steps of Steel"). Yet it is to be said that Martinu was never what one could call a mechanized composer, or one so forgetful of beauty and the emotions of living as to become obsessed by a rhythm or a formula.

There is another aspect of Martinu of which we in America know nothing. The reference is to his operas, none of which have been done here. What we know is the work of the symphonist and instrumental composer. Martinu has written in most of the known forms in this field — solo pieces, sonatas for more than one instrument, trios, quartets, symphonies. He wrote his First Symphony after he came to America in the spring of 1941. Performed in '42, it met with an exceptional welcome, for its tender and iridescent beauty, harmonic fineness, and lucent, shimmering instrumentation. And it sang what we might call a sublimated Czech song.

This symphony pleased Martinu very much when it was played. However, he looks upon it now as a work of his past. In composing it he used a larger orchestra than he would use today and it might be said that this music was somewhat plumper than the leaner, sterner style that he now cultivates. He is fonder of his Second Symphony, which some reviewers found more obviously, and therefore perhaps less distinctively, Czech than the First. The Second Symphony Martinu considers to represent the break between the fullness of the First Symphony and the more concentrated forms that he cultivated later.

"But the Third Symphony," he said, "is my pride. It is tragic in tone, and I was homesick when I wrote it. It is in three movements and it is a very real symphonic pattern. If you have been told by my friends that I am modest, then I tell you that I am not modest." He laughed. "I had in my mind as a model Beethoven's 'Eroica'. I consider it my first real symphony. It is the only one of them not commissioned. The first was commissioned by the Koussevitzky Foundation. The Second by the Cleveland Symphony Orchestra. The Third I wrote from my heart as a gift to the Boston Symphony Orchestra, which gave the work its first performance. Koussevitzky and that orchestra have done wonderful things for me in the past.

"My Fifth Symphony. It was written for the Prague Philharmonic Festival of 1946, four years ago. I don't exactly know what I think about it because it is too near to me. But certainly it is a well organized, organic, orderly work. There are very few places in it with which I am not satisfied. The work had a singular experience in Prague. I think the Government there knows for certain that I am what they call a 'formalist.' I was a very great friend of Jan Masaryk. It may have been for political reasons that my symphony in Prague had very bad reviews in the press. But this is interesting, indeed somewhat laughable: it received the first prize of the Czech Academy.

"The Double Concerto for double string orchestra with piano I consider my strongest work. It was written in 1938 at the time of Munich. It is very difficult, in three movements, and, thematically, strongly integrated. It is highly dissonant, but in my own opinion the writing is such that the dissonances sound normal, as a result of the logic of the counterpoint and the development. At the time I wrote it

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I was in complete isolation in Switzerland, beyond the reach of newspapers, radios or anything but my own ideas and my strongest convictions. The exhibition of international politics that took place at Munich had been a terrific shock and tragedy to me, but I think that I succeeded in putting my emotion into a truly classic form."

He was concerned with the effect of the final movement of his Piano Concerto which Rudolf Firkusny played with the Boston Symphony in Boston and New York last November, on account of certain incongruities in the contents. The last movement of this concerto started out as a polka. Then Martinu received the news of Masaryk's death. Something of this found its way into the last movement of the concerto. We remember the excitement and sudden new impulse in the music.

Many students of Martinu's music believe that it is more truly Czech in its actual substance than it was before he came to America. He said that substantially he agreed. He said that no American could fully realize the freedom of the atmosphere in America, the absolute lack of restriction of act, of thought. This effected in him a certain release, and that release had resulted in the crystallization of his utmost creative ideas.

Mr. Martinu taught for two seasons at Tanglewood beginning in 1942. He taught for two seasons at the Mannes School and is now teaching at Princeton. He is against students and teachers following textbooks. "The textbooks have all the correct answers," he said, "and they can't produce a measure of living music. With me the students must think for themselves from the beginning."

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SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in the orchestra's first season (February 24, 1882).

The orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, strings.

BRAHMS' mystifications and occasional heavy pleasantries in his letters to his friends about an uncompleted or unperformed score show more than the natural reticence and uncommunicativeness of the composer. A symphony still being worked out was a sensitive subject, for its maker was still weighing and doubting. It was to be, of course, an intimate emotional revelation which when heard would certainly become the object of hostile scrutiny by the opposing factions. Brahms' closest friends dared not probe the privacy of his creative progress upon anything so important as a new symphony. They were grateful for what he might show them, and usually had to be content with hints, sometimes deliberately misleading.

Having produced a First Symphony at great pains over a number of years and read many overstatements from friends and foes alike about its "somber" and "tragic" character, it took him just a year to follow it up with a symphony bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless. Brahms no doubt preferred to let his friends find this out for themselves when they should hear the finished product in public performance.

Even Max Kalbeck, the official biographer who recorded every move of the *Meister*, was forced to speculate as to whether Brahms could have written his D major Symphony in a single year, which is to say in a single summer, or whether perchance he may have laid its plan and its theme concurrently with the First. The interesting thing about Kalbeck is that he had extracted from Brahms no evidence whatsoever on this point.

Brahms almost gave away the secret of his Second Symphony when, in 1877, he wrote to Hanslick from Pörttschach on the Wörthersee,

where he was summering and, of course, composing. He mentioned that he had in hand a "cheerful and likable" [*"heiter and lieblich"*] symphony. "It is no work of art, you will say, Brahms is a sly one. The Wörthersee is virgin soil where so many melodies are flying about that it's hard not to step on them." And he wrote to the more inquisitive Dr. Billroth in September: "I don't know whether I have a pretty symphony or not — I must inquire of skilled persons" (another jab at the academic critics). When Brahms visited Clara Schumann in her pleasant summer quarters in Lichtenthal near Baden-Baden on September 17, 1877, Clara found him "in a good mood" and "delighted with this summer resort." He had "in his head at least," so she reported in a letter to their friend Hermann Levi, "a new symphony in D major — the first movement is written down." On October 3, he played to her the first movement and part of the last. In her diary she expressed her delight and wrote that the first movement was "more skillfully contrived [*in der Erfindung bedeutender*] than the opening movement of the First, and prophesied: "He will have an even more striking public success than with the First, much as we musicians admire the genius and wonderful workmanship" of that score. When Frau Schumann and her children were driven from Lichtenthal by the autumn chill, Brahms remained to complete his score.

In Vienna in December the Symphony was given the usual ritual of being read from a none-too-legible four-hand arrangement by Brahms. He and Ignaz Brüll played it in the piano warerooms of Friedrich Ehrbar. C. F. Pohl attended the rehearsals of the Vienna Philharmonic and reported to the publisher, Simrock, (December 27): "On Monday Brahms' new Symphony had its first rehearsal; today is the second. The work is splendid and will have a quick success. A da capo [an encore] for the third movement is in the bag [*in der Tasche*]." And three days later: "Thursday's rehearsal was the second, yesterday's was the final rehearsal. Richter has taken great pains in preparing it and today he conducts. It is a magnificent work that Brahms is giving to the world and making accessible to all. Each movement is gold, and the four together comprise a notable whole. It brims with life and strength, deep feeling and charm. Such things are made only in the country, in the midst of nature. I shall add a word about the result of the performance which takes place in half an hour. [December 30, 1877.]

"It has happened! Model execution, warmest reception. 3rd movement (Allegretto) da capo, encore demanded. The duration of the movements 19, 11, 5, 8 minutes.* Only the Adagio did not convey its expressive content, and remains nevertheless the most treasurable movement."

If Brahms as a symphonist had conquered Vienna, as the press reports plainly showed, his standing in Leipzig was not appreciably

* This shows the first two movements as far slower than any present day practice. A recent timing of a Boston performance under Dr. Koussevitzky is as follows: 13½, 8, 5, 9. However, Richter may have repeated the exposition of the first movement, a custom now usually omitted.

raised by the second performance which took place at the Gewandhaus on June 10. Brahms had yet to win conservative Leipzig which had praised his First Symphony, but which had sat before his D Minor Piano Concerto in frigid silence. Florence May, Brahms pupil and biographer, reports of the Leipzig concert that "the audience maintained an attitude of polite cordiality throughout the performance of the Symphony, courteously applauding between the movements and recalling the master at the end." But courteous applause and polite recalls were surely an insufficient answer to the challenge of such a music! "The most favorable of the press notices," continues Miss May, "damned the work with faint praise," and even Dörffel, the most Brahmsian of them wrote: "The Viennese are much more easily satisfied than we. We make different demands on Brahms and require from his music something which is more than pretty and 'very pretty' when he comes before us as a symphonist." This music, he decided, was not "distinguished by inventive power," it did not live up to the writer's "expectations" of Brahms. Dörffel, like Hanslick, had praised Brahms' First Symphony for following worthily in Beethoven's footsteps, while others derided him for daring to do so. Now Dörffel was disappointed to miss the Beethovenian drive. This was the sort of talk Brahms may have had in mind when he wrote to Billroth that the Symphony must await the verdict of the experts, the "*gescheite Leute*."

Considering the immediate success of the Second Symphony in other German cities, it is hard to believe that Leipzig and Herr Dörffel could have been so completely obtuse to what was more than "prettiness" in the Symphony, to its "inventive power," now so apparent to all, had the performance been adequate. But Brahms, who conducted at Leipzig, was not Richter, and the Orchestra plainly did not give him its best. Frau Herzogenberg who was present wrote in distress to her friend, Bertha Farber, in Vienna that the trombones were painfully at odds in the first movement, the horns in the second until Brahms somehow brought them together. Brahms, she said, did not trouble himself to court the favor of the Leipzig public. He offered neither the smoothness of a Hiller nor the "interesting" personality of an Anton Rubinstein. Every schoolgirl, to the indignation of this gentle lady, felt privileged to criticize him right and left.

All of which prompts the reflection that many a masterpiece has been clouded and obscured by a poor first performance, the more so in those pre-Brahms days when conducting had not developed into a profession and an excellent orchestra was a true rarity. When music unknown is also disturbingly novel, when delicacy of detail and full-rounded beauty of line and design are not apprehended by the performers, struggling with manuscript parts, when the *Stimmung* is missed by all concerned, including in some cases the conductor himself, then it is more often than not the composer who is found wanting.

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- I. Allegro
- II. Air
- III. Bourrée
- IV. Hornpipe
- V. Andante espressivo
- VI. Allegro deciso

MARTINU.....Fantaisies Symphoniques (Symphony No. 6)

- I. Lento; Allegro; Lento
- II. Allegro
- III. Lento; Allegro

INTERMISSION

SAINT-SAËNS.....Concerto for Pianoforte No. 4,
in C minor, *Op.* 44

- I. Allegro moderato; Andante
- II. Allegro vivace; Andante; Allegro

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Arranged by SIR HAMILTON HARTY*

Handel's Water Music was probably composed and performed in parts in 1715 and 1717. The original autograph has been lost. A suite from the music was published by John Walsh in 1720, and another version, differently arranged, in 1740. The full suite of 20 movements was published in the Samuel Arnold edition (1785-1797), and appeared in the complete works as edited by Chrysander.

Sir Hamilton Harty, arranging a suite of six movements in 1918, and then performing it at the Hallé Concerts, has scored it for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings (published in 1922). Suites from the Water Music, derived from Chrysander, have been performed by this Orchestra December 11, 1885, October 21, 1887, December 21, 1900, and March 18, 1927.

IN Handel's time, parties on the Thames were a favorite recreation of Londoners in the summer season. R. A. Streatfeild has described the custom in his *Life of Handel* (1909): "The River Thames was then, far more than now, one of the main highways of London. It was still Spenser's 'silver Thames,' and on a summer's day it must have presented a picture of life and gaiety very different from its present melancholy and deserted aspect. It was peopled by an immense fleet of boats devoted solely to passenger traffic, which were signalled by passing wayfarers from numerous piers between Blackfriars and Putney, just as one now signals a hansom or taxicab. Besides the humble boats that plied for hire, there were plenty of private barges fitted up with no little luxury and manned by liveried servants. The manners and customs of the boatmen were peculiar, and their wit-combats, carried on in the rich and expressive vernacular of Billingsgate, were already proverbial . . . George I liked the River. When the Court was at Whitehall water parties to Richmond or Hampton Court were of frequent occurrence, and as often as not the royal barge was accompanied by an attendant boat laden with musicians."

Handel, serving as *kapellmeister* to Georg Ludwig, Elector of Hanover, obtained leave of absence to visit England in 1712. He not only overstayed his leave, but came under the open patronage of the reigning Queen Anne, between whom and Georg there was no love lost. Handel, while thus still bound to the House of Hanover, composed his *Ode to Queen Anne*, and his *Te Deum* and *Jubilate* for the hated Peace of Utrecht. When the Queen died in 1714, Georg was crowned George I of England and Handel's position became suddenly precarious. He was pointedly ignored by the new monarch and so deprived of his principal opportunities for social recognition and consequent income. But the continuing ostracism of the illustrious Handel would

* Born at Hillsborough, County Down, Ireland, December 4, 1879; died February 19, 1941.

have been likewise a true deprivation to George himself, for he had brought with him from Germany a passion for music which was more enduring than his dislike of a dead queen. It was obviously a question of a propitious moment, and Handel had friends ready to do their tactful part when that moment should come. There are three legends circumstantially related at the time, each claiming the achievement of this act of grace. The Water Music is connected with two of them.

One of Handel's true friends was Francesco Geminiani, violinist and composer for the violin, two years younger than himself. Geminiani, so the story goes, was asked to play one of his concertos at Court, and replying, admitted a rubato in his style so incorrigible that no one could be trusted to accompany him and not be thrown off but Handel himself. Handel was accordingly asked, and accordingly reinstated.

But Handel had other colleagues equally ready to claim the credit for the good deed. One was the Baron von Kielmansegger, Royal Master of the Horse to King George, and his wife who was the natural daughter of the King's father by the Countess von Platen.*

According to Mainwaring, Handel's first biographer, in 1760, the year after his death, Kielmansegger took advantage of a projected water party by the King and his retinue on the Thames from Whitehall to Limehouse on August 22, 1715. He quietly arranged for Handel to compose and conduct music on a barge within convenient hearing distance, but out of sight. The King was so pleased that he inquired as to the composer of the delightful open air music drifting across the water, and accepted him on the spot.

Another tale is even more specifically related in two accounts. One in the *Daily Courant* of July 19, 1717, refers to the Water Music as composed for and performed on July 17, 1717. The other was a report by Frederic Bonnet, envoy from the Duchy of Brandenburg to the English court:

"Some weeks ago the king expressed a wish to Baron von Kilmanseck [*sic*] to have a concert on the river, by subscription, like the masquerades this winter which the king attended assiduously on each occasion. The baron addressed himself therefore to Heidegger, a Suisse by nationality, but the most intelligent agent the nobility could have for their pleasures. Heidegger answered that much as he was eager to oblige his majesty, he must reserve the subscription for the big enterprises, to wit, the masquerades, each of which was worth from 300 to 400 guineas to him.

* This unprepossessing couple had made their way in the monarch's wake to England, and were there heartily disliked. The Baroness was "the King's principal favorite," in the circum-spect language of Felix Borowski (in the notes of the Chicago Orchestra), "whose code of morality did not rest on a higher plane than that of her husband." Others have spoken more freely about the relation to her half brother of this truly Hogarthian specimen of that lax era. Thackeray, in "The Four Georges," described her as "a large-sized noblewoman . . . denominated the Elephant," and Horace Walpole as a boy was terrified by her girth: "Two fierce black eyes, large and rolling beneath two lofty, arched eyebrows, two acres of cheeks spread with crimson, an ocean of neck that overflowed and was not distinguished from the lower part of her jaw, and no part restrained by stays — no wonder that a child dreaded such an ogress!"

"Baron Kilmanseck, seeing that H. M. was vexed about these difficulties, resolved to give the concert on the river at his own expense and so this concert took place the day before yesterday. The king entered his barge about eight o'clock with the Duchess of Bolton, the Countess of Godolphin, Mad. de Kilmanseck, Mad. Were and the Earl of Orkney, gentleman of the king's bedchamber, who was on guard. By the side of the royal barge was that of the musicians to the number of fifty, who played all kinds of instruments, viz., trumpets, hunting horns, oboes, bassoons, German flutes, French flutes à bec, violins and basses, but without voices. The concert was composed expressly for the occasion by the famous Handel, native of Halle and first composer of the king's music. It was so strongly approved by H. M. that he commanded it to be repeated, once before and once after supper, although it took an hour for each performance.

"The evening party was all that could be desired for the occasion. There were numberless barges, and especially boats filled with people eager to take part in it. In order to make it more complete, Mad. de Kilmanseck had made arrangements for a splendid supper at the pleasure house of the late Lord Ranelagh at Chelsea on the river, to where the king repaired an hour after midnight. He left there at three, and at half past four in the morning H. M. was back at St. James'. The concert has cost Baron Kilmanseck £150 for the musicians alone, but neither the prince nor the princess took part in the festivities."

The *Daily Courant*, July 17, 1717, agrees with this and also states:

"Many other barges with persons of quality attended, and so great a number of boats that the whole river in a manner was covered. A City Company's barge was employed for the music, wherein were fifty instruments of all sorts, who played all the way from Lambeth, while the barges drove with the tide without rowing as far as Chelsea, the finest symphonies, composed express for this occasion by Mr. Handel, which his majesty liked so well that he caused it to be played over three times in going and returning. At eleven his majesty went ashore at Chelsea, where a supper was prepared, and then there was another very fine consort of music which lasted till two, after which his majesty came again into his barge and returned the same way, the music continuing to play until he landed."

Writers on Handel have weighed the conflicting tales and lean towards the latter as more incontrovertible, especially when Frederic Bonnet, who was presumably a man of his word, wrote: "*Ce concert avait été composé exprès par le fameux Handel.*" And yet the stories are not so irreconcilable. It may have required the three happy episodes to dispel a lingering coolness in the King, and as Herbert Weinstock has suggested in his valuable biography, Handel may have indeed composed a suite in 1715 and fresh music in 1717 on the strength of his first success. There can be no precise information about the original score, for the autograph and parts are lost, but twenty movements were published by Arnold in the first collected edition, and by Chrysander

in 1886 — probably enough to have provided more than one royal Thames party, even though in each case the music went well into the evening. Early writers presumably did not know of these many movements and were accordingly misled. John Walsh published (in parts only) a short suite in 1720,* and on the strength of its popularity brought out in 1740 what he called “Handel’s Celebrated Water Musick Compleat.” But this was far from “compleat” — it had only eight movements.

Since the Water Music was intended for out-of-door uses, it naturally afforded Handel the opportunity first to introduce the French horn into a score of his own. The horn was then regarded as an instrument for fanfares, and far too coarse for symphonic purposes. The length of this accumulation of short movements (for it is nothing else) and the uncertainty as to its original instrumentation has afforded Sir Hamilton Harty an unquestionable right to choose his own suite and order it to present needs as he has likewise done with the Fire Music.

* For “two french horns, Violins or Hoboys, Tenor and Thorough Bass for the Harpsichord, or Bass Violin.” It is by no means certain that this was Handel’s original orchestration.

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FANTAISIES SYMPHONIQUES (SYMPHONY No. 6)

By BOHUSLAV MARTINU

(For Notes see page 10)

Carnegie Hall, New York

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

Fourth Pair of Concerts

Wednesday Evening, February 9

Saturday Afternoon, February 12

PIERRE MONTEUX, *Guest Conductor*

CONCERTO NO. 4 IN C MINOR, FOR PIANOFORTE AND ORCHESTRA,
Op. 44

By CHARLES CAMILLE SAINT-SAËNS

Born at Paris, October 9, 1835; died at Algiers, December 16, 1921

Saint-Saëns composed his Fourth Piano Concerto in 1875 and first performed it at a Colonne concert in the Châtelet, October 31 of that year. The first performance in Boston was by the Harvard Musical Association, February 14, 1878. John A. Preston was the pianist. Soloists who have performed this work at the Boston Symphony concerts are Madeline Schiller (1882), Carl Stasny (1892), Fanny Bloomfield-Zeissler (1898), Ignace Paderewski (1908), Alfred Cortot (1923), Emma Boynet (1935), and Robert Casadesu (1943).

The orchestration calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

FROM the time that Saint-Saëns made his first public appearance as a pianist at the age of ten, his long career was more or less punctuated with concert tours (as an organist also he was heard on numberless occasions). His fine skill as a performer* was probably never exhibited to better advantage than in the five concertos, each of which was first performed by himself. The First, in D, he composed in 1858, but did not play until 1865 (at Leipzig). The remaining four concertos were composed, each for a special occasion, and then immediately performed: the Second in G minor (with his Fourth, the best known of the piano concertos) was performed in Paris in 1868; the Third, in E-flat, he played the year following at the Leipzig Gewandhaus. The Fourth he played in 1875, at a Colonne concert in Paris. Not until 1896 did he compose his Fifth in F major, to commemorate, at a special concert in Paris, the fiftieth anniversary of his début as pianist.

The following analysis was made by Charles Malherbe:

Although divided into two parts, it really contains, after the manner of the classic symphony, four movements: *Allegro moderato*, *Andante*, *Allegro vivace*, *Allegro*; but these movements, instead of being isolated and each one corresponding to a separate piece, are

* Isidor Philipp, Saint-Saëns' pupil, has described (in the magazine *Tempo*) the piano-playing of his master in terms which might be looked upon as excusably partial, were they not supported by abundant evidence from the past: "The place of Saint-Saëns in virtuosity was unique. He was certainly one of the greatest pianists of his day. It is impossible to play piano with more esprit, rhythm and naturalness, full of life, than he. His personality, more well-tempered than exuberant, identified itself as well with the classics as with the moderns. His interpretations, whether of Mozart or Liszt, were pure, chiseled pianistic marvels. The great Anton Rubinstein said of him, 'He was never the pianist, even when playing the simplest of piano pieces. He rested great without wishing to, by his own greatness.'"

When in 1860 Saint-Saëns played from Wagner's full score at sight, and also performed long portions of "*Tristan*" from memory, Wagner was moved to record in "*Mein Leben*": "The skill and talent of this young man was simply amazing."

united two by two and so lead not to four but two conclusions: an economy of formulas more in accordance with the musical habits of our time. It is the first time that M. Saint-Saëns has employed in his concertos this new device, which he applied in a masterly manner to his third symphony. The themes are distinct, peculiar to each movement, but they intermingle at times in the developments and the return establishes a sort of natural bond between the different portions of the work. Thus the *Andante* in 4-4 of the first section is transformed to triple time in the second, and the first *Allegro* reappears with a different measure in the *Finale*.

The work begins with a sort of free prelude, *Allegro moderato*, C minor, 4-4. A theme of eight measures is given out alternately by the orchestra and the pianoforte; it is treated now contrapuntally, now in free preluding fashion, somewhat after the manner of a cadenza. This species of introduction leads to the main body of the movement, an *Andante* in A-flat major, 4-4. There are soft and mysterious harmonies for orchestra with flowing arpeggios for the pianoforte. The chief theme, a simple melody, is developed at some length and enriched with a varied ornamental work.

The second movement, *Allegro vivace*, C minor, 2-4 (6-8), begins with a lively *scherzando*. The theme of the prelude to the first movement reappears in a faster tempo. There is a short *Andante*, C minor, 4-4, with reminiscences of the first movement. This leads to the *Finale*, *Allegro*, C major, 3-4. A theme that has the character of a folk-song is developed energetically and brilliantly somewhat after the manner of the rondo.

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ALEXANDER BRAILOWSKY

ALEXANDER BRAILOWSKY was born in Kiev on February 16, 1896. His father taught him piano, sent him to the Kiev Conservatory, and took him at the age of fifteen to Vienna to become a pupil of Leschetizky. The family settled in Paris, where after the first World War Brailowsky made his public début. He made his American début in New York in 1924. He has repeatedly given concert tours of Europe, the Orient, North and South America.

Mr. Brailowsky first played with the Boston Symphony Orchestra November 5-6, 1943, in Tchaikovsky's First Piano Concerto. On October 26-27, 1945, he played in Rachmaninoff's Second Concerto.

"LA VALSE," CHOREOGRAPHIC POEM

By MAURICE RAVEL

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

It was in 1920 that Ravel completed "*La Valse*." The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920. The first performance by the Boston Symphony Orchestra was on January 13, 1922.

The orchestration calls for 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, side drum, bass drum, cymbals, tambourine, castanets, crotales, tam-tam, glockenspiel, 2 harps, and strings. The score was published in 1921, and dedicated to Misia Sert.

R AVEL based his "*Poème chorégraphique*," upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. "To the graces and languors of Carpeaux is opposed an implied anguish, with some Prod'homme exclaiming 'We dance on a volcano.'" H. T. Parker described the gradual definition of the waltz rhythm from "shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .

"Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous — the waltz in as many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint of neurotic rapture — 'Dance that ye may not know and feel.' Below the surface, and grating rude and grim upon it, are stress and turbulence, despairs and angers equally ugly, and, maybe, nigh to bursting. A troubled 'apotheosis,' then, in these culminating measures of the waltz in this world of ours."

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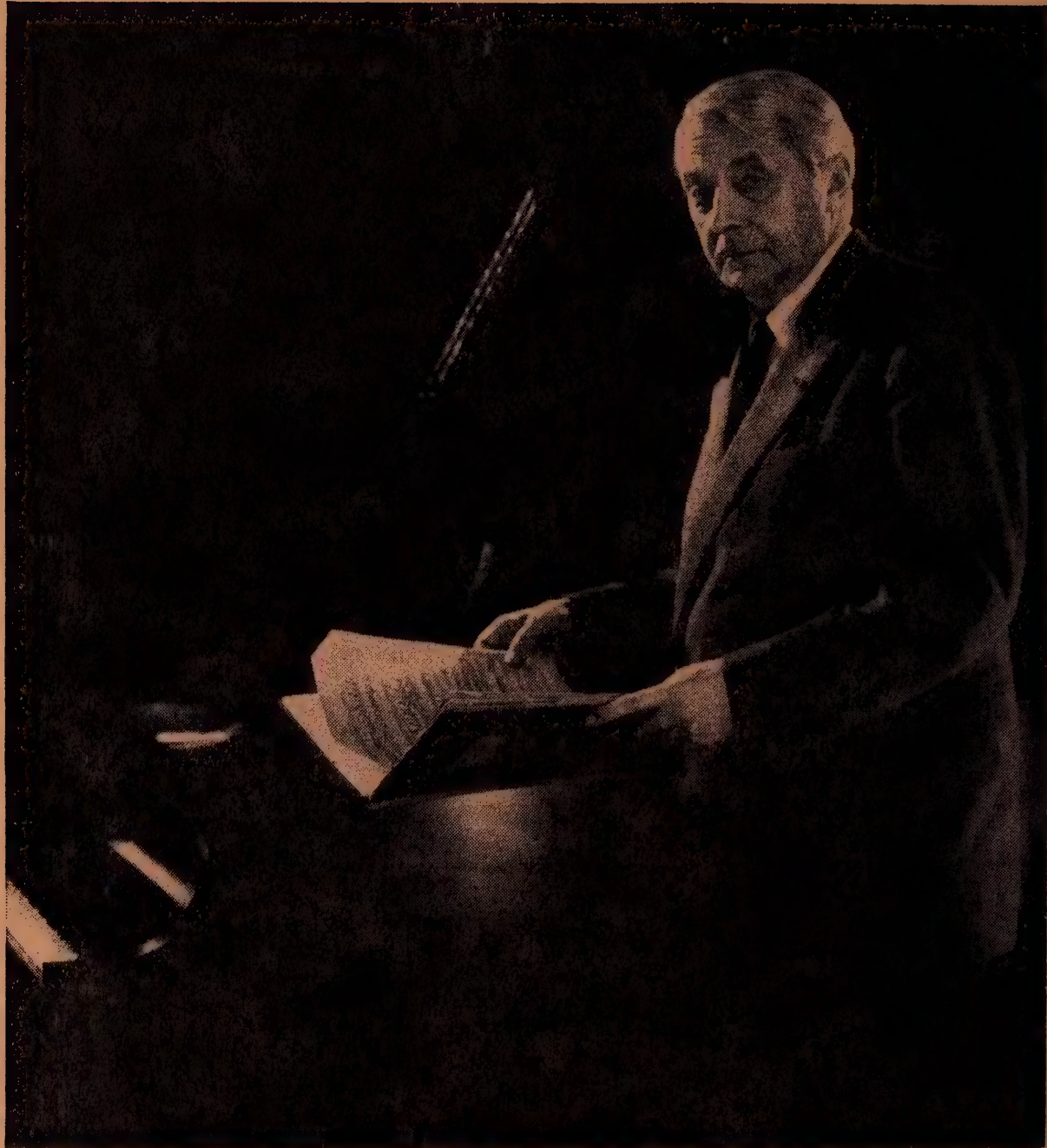
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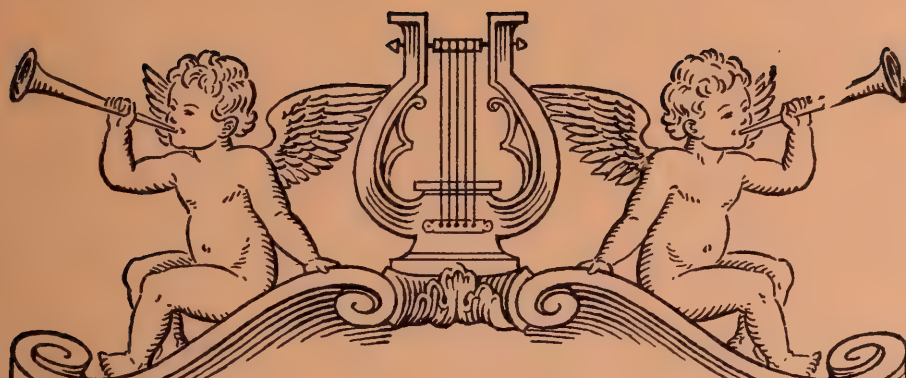
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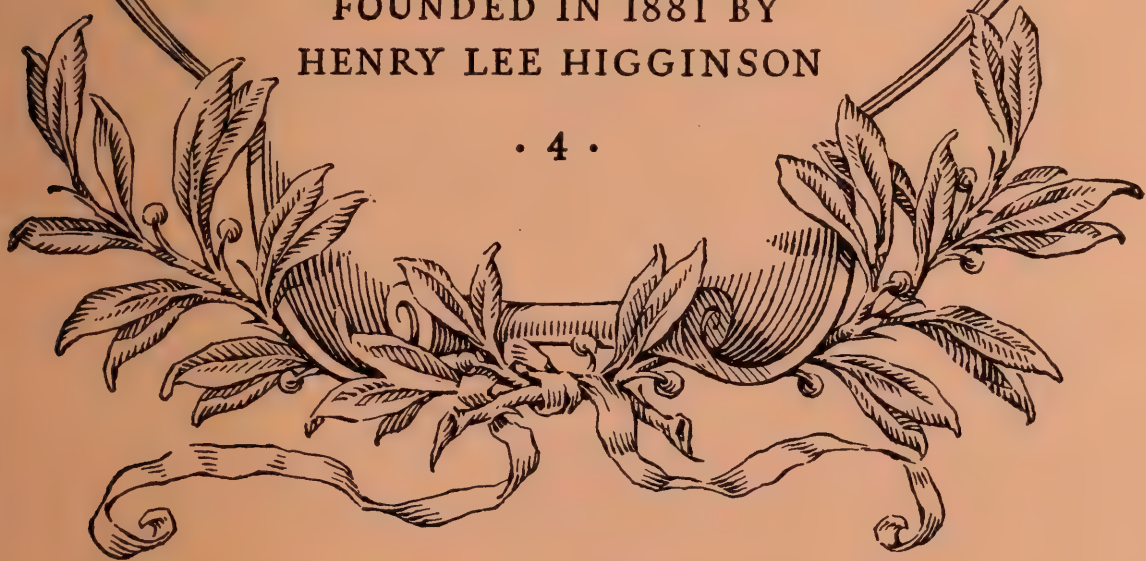
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Concert Bulletin of the Fourth Concert

WEDNESDAY EVENING, *February 9*

AND THE

Fourth Matinée

SATURDAY AFTERNOON, *February 12*

with historical and descriptive notes by

JOHN N. BURK

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TCHAIKOVSKY Variations from the Suite "Mozartiana," *Op.* 61

TCHAIKOVSKY "Fantaisie de Concert," for Piano and Orchestra

- I. Quasi Rondo (Andante mosso)
- II. Contrasts (Andante cantabile — molto vivace)

INTERMISSION

TCHAIKOVSKY Symphony No. 6, in B minor, "Pathétique," *Op.* 74

- I. Adagio; Allegro non troppo
 - II. Allegro con grazia
 - III. Allegro molto vivace
 - IV. Finale: Adagio lamentoso
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PIERRE MONTEUX

PIERRE MONTEUX was born in Paris, April 4, 1875. He began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe, introducing such music as Stravinsky's *Petrouchka*, *Le Sacre du Printemps*, and *Ros-sinol*; Ravel's *Daphnis et Chloé* and Debussy's *Jeux*. He toured the United States with the Ballet Russe in 1916-17. He conducted at the Paris Opéra and his own Concerts Monteux in Paris. He became conductor at the Metropolitan Opera House in 1917-18 and was the conductor of the Boston Symphony Orchestra 1919-1924. In the ten years following he was a regular conductor of the Amsterdam Koncertgebouw and the Orchestre Symphonique de Paris. He became conductor of the San Francisco Orchestra in 1935, a position from which he has now retired. Mr. Monteux returned to conduct the Boston Symphony Orchestra January, 1951, each season since, in Boston, and at Tanglewood. He shared with Mr. Munch the concerts of the European tour in May, 1952, the transcontinental tour in May, 1953.

He conducts as guest of the Metropolitan Opera Company.

"HAMLET" — FANTASY OVERTURE, *Op. 67a*

By PETER ILYITCH TCHAIKOVSKY

Born in Votkinsk in the government of Viatka, Russia, May 7, 1840; died in St. Petersburg, November 6, 1893

Tchaïkovsky composed his "*Phantaisie Ouverture*" on Shakespeare's *Hamlet* in 1888. It was first performed by the Musical Society in St. Petersburg November 24, 1888, the composer conducting. The first performance in the United States was in Brooklyn, New York, February 14, 1891, Theodore Thomas, conductor. The first performance in Boston was at a concert of the Boston Symphony Orchestra March 5, 1892. There were later performances March 3, 1900 and April 21, 1916.*

The Overture is scored for 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 cornets-à-pistons, 2 trumpets, 3 trombones and tuba, timpani, side drum, bass drum, cymbals, tam-tam, and strings. The score is dedicated to Edvard Grieg.

TCHAIKOVSKY sketched this Overture in 1887 and completed it in the following year while he was working upon his Fifth Symphony. In that year he met the composer Grieg in Leipzig and dedicated

* Karl Muck then conducted a concert of music to Shakespeare's plays in commemoration of the 300th anniversary of the poet's death. The program consisted of Smetana's Symphonic Poem *Richard III*, Berlioz' *Romeo and Juliet* (Excerpts), Tchaikovsky's *Hamlet*, Mendelssohn's Incidental Music to *A Midsummer Night's Dream* and Dvorak's Overture *Othello*.

his latest work to him as a result of a quickly-formed friendship. "Grieg has altogether won my heart," he wrote in a letter to his publisher. "He is most winning and sympathetic and his wife is equally so." In 1890 Tchaikovsky found himself in obligation to compose incidental music for a production of "Hamlet" in St. Petersburg for his friend, the French actor, Lucien Guitry.* This became an uncongenial task for the composer, who was compelled to rewrite the overture for a theatre orchestra of thirty-six. The incidental music included melodramas, fanfares, marches and entr'actes. Some of the seventeen numbers were taken from his earlier works and a funeral march was written for the final scene.

Parts of the concert overture have been attributed but without authority to certain scenes from "Hamlet," such as the introductory *Lento lugubre* which has been identified with the ghost of Hamlet's father. The main *Allegro* of the Overture is introduced by twelve successive notes from the muted horns in crescendo, culminating in a stroke of the tam-tam. After the main *Allegro vivace*, which is considerably developed, and a long coda, the Overture closes with a return of the slow introductory section and ends *pianissimo*.

* Lucien Germain Guitry (1860-1925) was a famous actor and manager in Paris. He was the father of the actor and playwright Sacha Guitry, born in 1885.

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VARIATIONS FROM "MOZARTIANA," Suite No. 4, *Op.* 61

By PETER ILYITCH TCHAIKOVSKY

Born in Votkinsk in the government of Viatka, Russia, May 7, 1840; died in St. Petersburg, November 6, 1893

Tchaikovsky composed this Suite in 1887. He conducted its first performance, which was given in Moscow by the Russian Musical Society on November 14, 1887 (Sergei Taneyev played the *Concert Fantasy* on the same program). The Suite was performed at the Boston Symphony concerts on November 18-19, 1893.

The orchestration of the finale consists of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, cymbals, glockenspiel and strings.

THIS Suite evidently grew from Tchaikovsky's lifelong admiration for the music of Mozart. He wrote in his diary on May 29, 1883, "An idea for a suite from Mozart." He composed the Suite nearly four years later. He was then optimistic about it and he wrote to his publisher, Jürgenson: "I think this Suite, because of its successful choice of compositions and its originality (the past in a contemporary work), will have an excellent future." He added, "Should I win approval, I wish later to do another one and perhaps even a third."

His first prediction was realized when, at the first performance, the third movement had to be repeated.

Each movement of the Suite is based upon a work of Mozart. The first is a gigue (K.574); the second, a minuet in D (K.355); the third, entitled *Preghiera*, is a free treatment based on a Liszt paraphrase of Mozart's choral *Ave, Verum* (K.618). Liszt's piano transcription is entitled, "*À la Chapelle Sistine*." The movement here performed consists of ten variations on the theme, "*Unser dummer Pöbel meint*," on which Mozart wrote ten variations for piano solo (1784, K.455). The theme was not Mozart's own, but was taken from Gluck's *Singspiel* of 1776, *Pilger von Mekka* (*La rencontre imprévue*). The theme in the opera is sung by a calender, a buffo part. Mozart may have improvised on this theme in a concert of his own in Vienna in 1783, thus complimenting the *Ritter* Gluck, who was probably present.

In the ten variations, Mozart's score is carefully adhered to. The third variation has a flute solo. The sixth is for woodwinds only. The remaining variations are brilliantly scored, the ninth having a cadenza for violin solo. As a coda to the last, the theme is repeated in the initial tempo.

The following paragraph is printed in the score, signed "P. Tchaikovsky."

"A great number of the most admirable little compositions of Mozart, for incomprehensible reasons, are little known, not only by the public, but by the greater part of musicians. The composer and arranger of the suite with the title '*Mozartiana*,' would like to give a fresh impulsion to the performance of these little masterworks, modest in form, but full of incomparable beauties."

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"FANTAISIE DE CONCERT", FOR PIANO AND ORCHESTRA,
Op. 56

By PETER ILYITCH TCHAIKOVSKY

Born in Votkinsk in the government of Viatka, Russia, May 7, 1840;
died in St. Petersburg, November 6, 1893

Composed in 1884, this "*Concert Fantasy*" had its first performance by the Russian Music Society in Moscow on March 6, 1885. The soloist was Sergei Taneyev. This work has not been performed in the Boston concerts of the Boston Symphony Orchestra, but was performed at its New York concert on January 20, 1892, when Julia Rivè King was the soloist, and at Sanders Theatre, Cambridge, on April 23, 1903, when Carl Stasny was the soloist. There was a performance at the Pops on June 12, 1938 (soloist, Albion Metcalf).

The accompanying orchestra consists of 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, bells, tambourine, and strings. The score is dedicated differently in two editions—to Sophie Menter and to Annette Essipoff, both well-known piano virtuosos at the time.

THIS *Fantasy* was Tchaikovsky's third essay in the piano and orchestra field. His First, and best known Concerto, in B-flat minor, was composed in 1875, his Second, in G major, in 1880. Still another piano concerto, in E-flat major, was a re-writing in 1893 of a discarded symphony. The composer indicated that the first of the two movements of the *Fantasy*, *Quasi rondo*, could be formed as an independent work and for this purpose wrote a more extended and brilliant ending. This ending will be used in the present performances, even though the second movement, *Contrastes*, will be played as well.

In the introduction (*andante mosso*) trombones and trumpets announce a theme which the orchestra develops to an accompaniment mostly of chords and figures by the piano. There is a cadenza of considerable length and further development before the closing. In the second movement, *andante cantabile*, the piano solo plays the principal melody over light arpeggio chords. The melody becomes a duet with the cello. A second theme is introduced by the strings, while the piano continues in an ornamental rôle. A lively melody from the



clarinets brings in a faster section. There is a climax and a return to the first tempo. The horn solo and first violin have an expressive dialogue. The piano takes an increasingly important place, although momentarily interrupted by a recurrence in the orchestra by the initial tranquil theme. There is a return to vivace and an acceleration to a brilliant close.

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VERA FRANCESCHI

VERA FRANCESCHI was born in San Francisco, studied in the Santa Cecilia Conservatory in Rome, later at the Manhattan School of Music in New York, and returned to Europe on a Fulbright Scholarship. Her teachers have included Harold Bauer, Robert Casadesus, Alfredo Casella and Marcel Ciampi. Giving concerts and playing with orchestras in Europe and this country, she has made a practice of introducing American music abroad and European music here. Miss Franceschi appeared as soloist in the Berkshire Festival in Lenox last summer under the direction of Mr. Monteux.

SYMPHONY NO. 6, IN B MINOR, "PATHETIC," *Op.* 74

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in 1893, Tchaikovsky's Sixth Symphony was first performed at St. Petersburg, October 28 of the same year.

Following the composer's death Napravnik conducted the symphony with great success at a concert of Tchaikovsky's music, November 18, 1893. The piece attained a quick popularity, and reached America the following spring, when it was produced by the New York Symphony Society, March 16, 1894. It was performed by the Boston Symphony Orchestra on December 28 following, Emil Paur conducting.

The orchestration consists of 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, tam-tam and strings.

TALKING with his brother Modeste on the day after the first performance of the Sixth Symphony, Tchaikovsky discussed the problem of a title, for he was about to send the score to the publisher. He had thought of calling it "A Programme Symphony" and had

written to his nephew, Vladimir Davidoff, of this intention, adding, "This programme is penetrated by subjective sentiment. . . . The programme is of a kind which remains an enigma to all — let them guess it who can." And he said to Modeste when the question of a title was under discussion, "What does 'programme symphony' mean when I will give it no programme?" In other words, he foresaw that to give it such a name would at the same time explain nothing and invite from every side a question which he could not answer. He accepted Modeste's suggestion of "*Pathétique*" but thought better of it after the score had been shipped to Jurgenson, and wrote his preference for the number and nothing else. But the symphony was published as the "*Pathétique*"; Jurgenson had evidently insisted upon what was a good selling title. We can only conclude from these circumstances that there was some sort of programme in Tchaikovsky's mind but that the "subjective" sentiment of which he spoke was more than he could explain. Plainly, too, the word "*Pathétique*," while giving the general character of the music, fell short of conveying the programme.

Modeste's title "*Pathétique*" was an obvious first thought, and an apt one, because the symphony has all the habiliments of melancholy — the stressing of the minor mood, the sinking chromatic melodies, the poignant dissonances, the exploration of the darkest depths and coloring of the orchestra, the upsweeping attack upon a theme, the outbursts of defiance. But these are not mere devices, as Tchaikovsky used them. If they were, the symphony would be no better than a mass of mediocre music in the affecting style then being written. They were externals useful to his expressive purpose, but no more basic than the physical spasm which is the outward sign of an inward impulse. There is a deeper motivation to the symphony — a motivation which is eloquent and unmistakable in the music itself and which the word "*Pathétique*" serves only vaguely to indicate.

There have always been those who assume that the more melancholy music of Tchaikovsky is a sort of confession of his personal troubles, as if music were not a work of art, and, like all the narrative arts, a structure of the artist's fantasy. The symphony, of course, is colored by the character of the artist himself, but it does not mirror the Tchaikovsky one meets in his letters and diaries. The neurotic fears, the mental and physical miseries as found in the diaries have simply nothing to do with musical matters. Tones to Tchaikovsky were pure sensuous delight, his salvation when life threatened to become insupportable. And he was neither the first nor the last to resort to pathos for the release of music's most affecting and luxuriant expression. The fact that he was subject to periodical depressions and elations (he showed every sign of elation while at work upon the

symphony) may well have attuned him to nostalgic music moods. But the general romantic trend of his time certainly had a good deal more to do with it. His generation revelled in the depiction of sorrow. The pathos of the jilted Tatiana of Pushkin actually moved Tchaikovsky to tears and to some of his most dramatic music. But Tchaikovsky enjoyed nothing more than to be moved to tears — as did his admirers, from Nadejda von Meck down. "While composing the [sixth] symphony in my mind," Tchaikovsky had written to his nephew, "I frequently shed tears."

There can be no denying that the emotional message of the "*Pathétique*" must have in some way emanated from the inmost nature of its composer. But the subtle alchemy by which the artist's emotional nature, conditioned by his experience, is transformed into the realm of tone patterns is a process too deep-lying to be perceived, and it will be understood least of all by the artist himself. Tchaikovsky, addicted like other Russians to self-examination, sometimes tried to explain his deeper feelings, especially as expressed in his music, but invariably he found himself groping in the dark, talking in high-sounding but inadequate generalities. At such times he accused himself of "insincerity"; perhaps we could better call it attitudinizing to cover his own vague understanding. Only his music was "sincere" — that is, when he was at his best and satisfied with it, as in the "*Pathétique*." He wrote to Davidoff, to whom he was to dedicate the symphony, "I certainly regard it as quite the best — and especially the most sincere — of all my works. I love it as I never loved any one of my musical offspring before." Here is a case where the artist can express himself as the non-artist cannot; more clearly even than he consciously knows himself.

The final impression of the "Pathetic" Symphony when it is listened to without preconceptions is anything but pessimistic. The first movement and the last, which are the key movements of the symphony, are very similar in plan. The duality in each case consists of a spare and desolate theme and another of sorrowful cast which is nevertheless calm and assuaging. Each theme is developed independently in separate alternating sections, each working up into an agitated form. But the second theme has always the final answer. Each movement ends gently with a gradual and peaceful subsidence.

The bassoon softly sets forth the first theme, *Adagio*, in rising sequences accentuating the minor. The violas carry it down again into the depths, and after a suspensive pause the theme becomes vigorous and rhythmic in an *Allegro non troppo* as it is developed stormily over a constant agitation of string figures.* The figure

* As the string figure subsides into the basses, the trombones intone (at bar 201) a chant for the dead. The allusion is to a liturgy of the Russian church, "May he rest in peace with the saints." A second phrase from this quotation is developed, but in a violent and purely symphonic way.

melts away and after another pause the second theme, tranquil and singing in a clear D major, spreads its consolation. "*Teneramente, molto cantabile, con espansione*," reads the direction over it. The theme is developed over a springy rhythm in the strings and then, in an *Andante* episode, is sung without mutes and passionately, the violins sweeping up to attack the note at its peak. This theme dies away in another long descent into the depths of the bassoon. And now the first theme returns in its agitated rhythmic form and works up at length to violent and frenzied utterance. Another tense pause (these pauses are very characteristic of this dramatic symphony) and the second theme returns, in a passionate outpouring from the violins. Its message is conclusive, and at last passion is dispersed as the strings give out soft descending *pizzicato* scales of B major. The strife of this movement, with its questionings and its outbreaks, is at last resolved.

The second movement, an *Allegro con grazia* in 5/4 rhythm throughout, has relics of the traditional scherzo in its repeats, trio and *da capo*, but there is nothing scherzo-like in its mood. It moves at a steady, even pace, gracefully melodic, a foil to the great variety of tempo and the extreme contrasts of the movement before. The main section offers a relief from melancholy, and only the trio, with its constant descent and its reiteration of drumbeats, throws a light cloud over the whole. Here there is another verbal clue: "Sweetly and softly" ("*Con dolcezza e flebile*").

After the placidity of this movement, the third bursts upon the scene with shattering effect. It seems to pick up the fitful storminess of the first movement and gather it up into a steady frenzy. Again the strings keep up a constant agitation as the brass strides through fragments of a martial theme. Pomp is here, with clashing cymbals. But when with a final abrupt outburst the movement has ended, the frenzies of defiance (if such it is) are completely spent.

Again the complete contrast of a dark lamentation in the strings, as the last movement begins. With its melodic descent, its dissonant chords, the symphony here reaches its darkest moments. Then comes the answering theme in a gentle and luminous D major. "*Con lenezza e devozione*," the composer directs, lest we miss its character of "gentleness and devotion." The theme is sung by the strings over soft pulsations from the horns. The anguished opening theme returns in more impassioned voice than before. But when this voice has lapsed into silence in the dramatic way which by this time has become inevitable, there comes a chain of soft trombone chords that might well have been labelled "*con devozione*," and once more there is heard the quiet descending scale theme by the muted strings. Now passion is gone as well as violence, as the melody descends into the deepest register of

the 'cellos and melts into silence. If the composer ends darkly, he is at least at peace with himself. Resignation is a strange word to use for Tchaikovsky, but it seems to fit here.

When Tchaikovsky conducted the first performance of his newly completed Sixth Symphony in 1893, one might reasonably have expected a great success for the work. The composer then commanded favorable attention, having attained eminence and popularity — though nothing remotely approaching the immense vogue this very symphony was destined to make for him immediately after his death, which occurred nine days after the first performance. The composer believed in his symphony with a conviction which he by no means always felt for his newest scores as he presented them to the world. His preliminary doubts about the melancholy finale, the *adagio lamentoso*, read like astonishment at his own temerity in having followed his own artistic dictates with so sure a hand against all symphonic tradition.

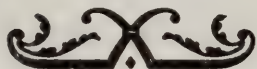
He had good reason to believe that the broad and affecting flood of outpouring emotion would sweep the first audience in its current. But such was not the case. The performance, according to Tchaikovsky's scrupulous brother Modeste, "fell rather flat. The symphony was applauded, and the composer recalled; but the enthusiasm did not surpass what was usually shown for one of Tchaikovsky's new compositions. The symphony produced nothing approaching that powerful and thrilling impression made by the work when it was conducted by Napravnik, November 18, and later, wherever it was played." The critics, too, were cool. The *Viedemosti* found "the thematic material not very original, the leading subjects neither new nor significant." The *Syn Otechestva* discovered Gounod in the first movement and Grieg in the last, and the *Novoe Vremja* drew this astonishing conclusion: "As far as inspiration is concerned it stands far below Tchaikovsky's other symphonies."

Cases such as this, and there are plenty of them, where a subsequently acknowledged masterpiece first meets an indifferent reception, invite speculation. Was the tardy general acceptance of new ideas mostly to blame, or was the first audience perhaps beclouded by a groping and mediocre performance, intransigence on the part of the players? It would seem that even a reasonably straightforward performance of anything quite so obvious as the "Pathetic" Symphony should have awakened a fair degree of emotional response.

Mankind's propensity to find presentiments of death in the symphony, which Rimsky-Korsakov had plentiful opportunity to observe, was circumstantially combated by Modeste and by Kashkin, who were

careful to account for each of Tchaikovsky's actions in the year 1893. There are quoted a number of letters written while he was at work upon the symphony; he speaks about the progress of his score, always in a tone of buoyant confidence in his music. Kashkin last saw him shortly before the performance of his symphony; Modeste was with him until the end. Both say that he was in unfailing good spirits. Death was mentioned in the natural course of conversation at the funeral of his friend Zvierev in October. Zvierev, as it happened, was one of several friends who had died in close succession. Tchaikovsky talked freely with Kashkin at this time. Friends had died; who would be the next to go? "I told Peter," wrote Kashkin, "that he would outlive us all. He disputed the likelihood, yet added that he had never felt so well and happy." And from Modeste: "A few years ago one such grief would have affected Tchaikovsky more keenly than all of them taken together seemed to do at this juncture." And elsewhere: "From the time of his return from England (in June) until the end of his life, Tchaikovsky was as serene and cheerful as at any period in his existence."

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ENTR'ACTE

MORE LIGHT ON BEETHOVEN

By ERNEST NEWMAN

(*Sunday Times*, London, November 7, 1954)

The identity of the "Immortal Beloved", the "Unsterbliche Geliebte", to whom Beethoven addressed the love letter found among his possessions after his death, has been a subject for speculation for more than a century. The scrawled letter presents an intriguing puzzle. There is the date without the year, the reference to a journey, the cryptic "K", to which the letter was to be sent. There is the reference in a diary at a later date to someone whom he designates by an initial letter which looks like but might not be "A". The whereabouts on certain conjectural summers of certain ladies whom he knew at certain times has been a prime pastime for the musicological sleuths. The year 1812 having been generally agreed upon, certain candidates of earlier years, such as Giulietta Guicciardi and Therese von Brunsvik, have been discarded.

A recent revelation described here confounds previous conjecture by drawing to the fore Therese's sister Josephine, whom Beethoven once regarded tenderly but who had by 1812 been twice married and therefore had not been considered by the most relentless investigators.

SOME readers may recall that last February I devoted two articles to the consideration of a book by Dr. Siegmund Kaznelson, of Jerusalem — "Beethovens Ferne und Unsterbliche Geliebte" — which struck me as the most important contribution to Beethoven biography made during the last half-century or so. Dr. Kaznelson's industry and psychological acumen have, to my thinking, not only established once for all the fact that Beethoven's Immortal Beloved was not, as had latterly been supposed, Countess Therese von Brunsvik but her younger sister Josephine, but also thrown much new light on the psychological and other circumstances attending the famous Beethoven letter of 1812. The first impact of Dr. Kaznelson's crowning conclusion was startling: it was that the long attraction of the composer and Countess Josephine for each other had come to a sudden climax in Prague on July 3, 1812, and Josephine's daughter, Minona, was Beethoven's child.

(The reader may like to be reminded that in 1799 Josephine, at the age of twenty, had married a certain Count von Deym, under her mother's persuasion rather than from personal inclination on her part. Deym died in 1803, leaving her with four children. In 1810 she married Count von Stackelberg, by whom she had two more children.

The Brunsviks were an Hungarian family; but like all the aristocracy of that period they spent much of their time in Vienna, where Beethoven had come into their orbit.)

It had long been surmised by Beethoven researchers that decisive clues to the Beethoven-Brunsvik relationship would be found if anywhere, in the Brunsvik archives, especially in the jottings, diaries and memoirs of Therese. (She survived her sister some forty years, dying in 1861.) This mass of papers had ultimately become Minona's property, and at her death in 1897 they passed into the possession of a great-niece of Therese, Madame de Gerando. Romain Rolland was given access to some of these papers, but not all. They had been placed by the family in the care of Dr. Marianne von Czeke, of Budapest, who had made it her life-work to produce a full-scale biography of her adored Therese.

In 1938 the Hungarian Historical Society published in Budapest the first volume of "Notes and Diaries of Countess Therese von Brunsvik," to which Dr. von Czeke added a 450-page biography of Therese in Hungarian. (This first volume carried the German documentary record down only to 1814.) Then came the war; and in January, 1942, Dr. von Czeke died, leaving her work to be continued by Frau Henriette von Szirmay-Pulszky, who had been her co-worker for many years, and is now the archivist of the voluminous Therese papers.

Dr. Kaznelson now sends me some new documents bearing on the Beethoven matter. It appears that Frau von Szirmay-Pulszky, after a careful reading of Dr. Kaznelson's book, has expressed her entire agreement with his facts and conclusions, which are consonant, she says, with the evidence yielded by the Therese papers. The reader may recall that in my second article of February last I suggested that the crux of the matter, so far as the paternity of Minona is concerned, was whether Stackelberg was or was not out of bounds, so to speak, at the vital time. Frau von Szirmay-Pulszky gives her complete adherence to Dr. Kaznelson's conjectural timetable.

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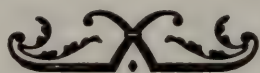
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Stackelberg, it now appears, had left Vienna at the end of May or beginning of June, 1812 — at the latest by June 8. "Minona," Frau von Szirmay-Pulszky writes, "was born on the 8th April, 1813, nine months and five days after Josephine's meeting with Beethoven in Prague on the 3rd July, 1812. No doubt about it is possible; Minona was Beethoven's daughter. Marianne de Czeke would agree with me if she were alive now."

This is as far as my space will allow me to deal with the matter at present. There is one odd new feature, however, to which attention should be called. Frau von Szirmay-Pulszky comes to the conclusion that neither Minona nor Stackelberg ever had an inkling that the child born in 1813 was not the latter's. In 1814 he forcibly took Minona and his two older daughters away from Josephine to have them educated in Russia. Evidently there is a great deal in hitherto accepted Beethoven biography of the middle period that now calls for re-writing.



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MOZART.....Overture to "The Magic Flute"

SIBELIUS....."The Swan of Tuonela," Legend from
the Finnish Folk-epic, "Kalevala"

English Horn: LOUIS SPEYER

SCHUMANN.....Symphony No. 3, in E-flat major, "Rhenish," *Op. 97*

- I. Vivace
- II. Moderato assai
- III. Allegro non troppo
- IV. { Maestoso
- V. { Vivace

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SESSIONS.....Orchestral Suite from "The Black Maskers"
(Leonid Andreyeff)

- I. Dance (Stridente — sarcastico)
- II. Scene (Agitato molto)
- III. Dirge (Larghissimo)
- IV. Finale (Andante moderato un poco agitato)

STRAVINSKY.....Suite from the Ballet "Petrouchka"

Russian Dance — Chez Petrouchka — Grand Carnival — Nurses' Dance — The
Bear and the Peasant Playing a Hand Organ — The Merchant and the Gypsies —
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OVERTURE TO *DIE ZAUBERFLÖTE* ("THE MAGIC FLUTE")

By WOLFGANG AMADEUS MOZART

Born January 27, 1756, Salzburg; died December 5, 1791, Vienna

Composed in 1791, "The Magic Flute" was first performed on September 30 at the *Theater auf der Wieden*, close to Vienna. The libretto was announced as by Emanuel Schikaneder, who was also the impresario and the Papageno in the cast. The opera, translated into various languages, spread across the continent. The first performance in Paris was probably August 23, 1801, when it was called "*Les Mystères d'Isis*." It appeared in Milan at La Scala, April 15, 1816; in London, where it was sung in Italian, May 25, 1819. Philip Hale notes a performance in English at the Park Theatre in New York, April 17, 1833, but states that "the first performance in that city worthy of the name was in Italian at the Academy of Music, November 21, 1859." The same Company brought the opera to Boston in 1860, where it was performed on January 11 in Italian and when Theodore Thomas was Concertmaster in the orchestra. Some "mutilated version" may have been performed in Boston before that time. The first performance in the original German language was on October 18, 1864.

The Overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones and strings.

IT WAS on September 28, 1791, two days before the first performance, that Mozart, having completed the score of his opera in great haste, wrote out its Overture. Three solemn chords, taken from the priestly music of the second act, music of Freemasonry, are given out by the full orchestra, the trombones lending their special color. The introductory adagio is followed by a lively fugue, first set forth by the strings. The fugue has no recurrence in the opera itself, but is easily associated with the sprightly music of Papageno. There is a brief return to the adagio chords of the Introduction and a development in which the sonata and fugue forms are blended.*

When in the summer of 1791 Mozart was approached by Schikaneder, the actor manager, with a proposal for a light comic piece in the popular style of the moment, Mozart answered: "If I do not bring you out of your trouble and if the work is not successful, you must not blame me; for I have never written magic music." "*Die Zauberflöte*" was certainly a departure from Mozart's customary style. Attached to the Viennese Court, he had composed his last three operas in the more elegant Italian manner and language. He had not set a German text

* The original manuscript of the opera has been described by Schnyder von Wartensee: "The composer ruled his paper in twelve staves, and was thus compelled at times to write additional instrumental parts on separate sheets. It is evident that Mozart first sketched the opera from beginning to end with astonishing rapidity. This portion was written with very black ink and was just sufficient to prevent his forgetting the idea. It is confined to the voice parts and the text almost without exception until toward the close; the orchestration is very rarely written in and then only with one instrument or another. The subsequent completion of the score is discernible by the paleness of the ink; it is so pale that many parts of the overture are now nearly illegible."

since "*Die Einführung aus dem Serail*" of 1782. But the musical possibilities of his own language appealed to him; nor was he ever afflicted with a false sense of dignity. Without prospects from the new Emperor, Leopold II, who was not musically inclined, he was badly in need of money and was probably entirely ready to join his friend in catering to a general public, a readiness which might have led to good profits. Schikaneder knew his public by direct contact from the boards, for he was a successful comedian and, after a fashion, a singer. He also knew his public by long and close attention to the box office. His prescription for success was modelled on a fairly definite pattern, which could be compared to the more modern pantomime, or "extravaganza." This pattern is discernible in a light opera which a rival producer named Marinelli had brought out in June, entitled "*Kaspar der Fagottist, oder Die Zauberzither*" ("Kaspar the Bassoonist, or The Magic Zither"), to music by Wendel Müller. Audiences looked for a fulsome comedy part, and Kaspar had become a favorite character type with the Viennese. There must be lilting tunes and a spectacle based on fairy-tale adventures, Oriental settings, and the introduction of wild animals, either in the flesh or in *papier-mâché*. The rival piece had just these trappings and Schikaneder sought to find a match for them in a book of quasi-Oriental fairy tales, "*Dschinnistan*," edited by Wieland. The story "Lulu, or The Enchanted Flute," by Liebeskind, furnished the idea of a magic flute, and other stories provided other situations.

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"THE SWAN OF TUONELA," LEGEND FROM THE "*KALEVALA*,"
Op. 22, No. 3

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865

"The Swan of Tuonela" was composed in 1893 and first performed in Helsingfors on April 13, 1896, the composer conducting.

The first performance by the Boston Symphony Orchestra was given on March 4, 1911.

The piece is scored for English horn solo, with oboe, bass clarinet, 2 bassoons, 4 horns, 3 trombones, timpani, bass drum, harp and strings.

SIBELIUS began his series of works based upon the folklore of the "*Kalevala*" with "*Kullervo*" in 1892. "*En Saga*" of the same year was more general in subject. But his cycle of four musical "Legends,"

describing the exploits of the hero Lemminkainen, was steeped in the spirit and letter of the "*Kalevala*."

The music grew from the composer's plan for an opera on a "*Kalevala*" subject, "The Creation of the Boat," which Sibelius undertook in 1893, himself preparing a text with the help of the author J. H. Erkko. He was advised that the libretto was unsuitable for operatic purposes, and abandoned the idea. But he had already composed a prologue to the opera, and this became "The Swan of Tuonela." In 1895 he added to this one three more "legends," based upon the exploits of Lemminkainen: "Lemminkainen and The Maidens," "Lemminkainen in Tuonela," and "The Return of Lemminkainen." After conducting the cycle in 1896, Sibelius made a revision for a performance in the following year.

The following inscription appears upon the score of "The Swan of Tuonela":

"Tuonela, the land of death, the Hell of Finnish mythology, is surrounded by a large river with black waters and a rapid current on which the Swan of Tuonela floats majestically, singing."

The "lively" Lemminkainen, a hero of the epic, woos the maiden of *Pohjola* (which was the legendary name of the northland), but must obtain the consent of her mother, Louhi, "the old and gap-toothed dame of Pohja." This hag, in whom more than one villainy in the "*Kalevala*" has its source, sets impossible labors upon Lemminkainen. He must capture on snowshoes the Elk of Hiisi, he must bridle "the fire-breathing steed" of Hiisi. He brings both to her, but she contrives a third task which can only result in his death. He must shoot a swan which glides upon the river of Tuonela. In the fourteenth Runo of the "*Kalevala*" it is told how Lemminkainen descends to the underworld, armed with his "twanging crossbow," and stalks the shores of "Tunoni's murky river." But the blind old cowherd Märkähattu has long awaited him.

"From the waves he sent a serpent,
Like a reed from out the billows;
Through the hero's heart he hurled it —"

The body is hewed into five pieces by the son of Tuoni, and cast into the turbulent waters. In the fifteenth Runo there are magnificent pages which tell of the heroic efforts of Lemminkainen's mother to find her boy. She invokes all the forces of nature to aid her search, and having found him, uses the "magic balsam" of the bees to heal the wounds and restore life to the veins.

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SYMPHONY IN E-FLAT MAJOR, No. 3, "RHENISH," *Op.* 97

By ROBERT SCHUMANN

Born at Zwickau, Saxony, June 8, 1810; died
at Endenich, near Bonn, July 29, 1856

Schumann completed his Third Symphony in December, 1850, at Düsseldorf, and gave it its first performance as conductor of the *Allgemeine Musikverein* of that town, February 6, 1851. On February 25 he conducted a performance at Cologne, and gave a second Düsseldorf performance on March 13. Julius Reitz introduced the work at the *Gewandhaus* in Leipzig on December 8 of the same year. The first performance in England was December 4, 1865 under the conductorship of Luigi Arditi, in London. But the Symphony had been heard in New York by the Philharmonic Society there, February 2, 1861, Theodore Eisfeld, conductor. The first performance in Boston was at a concert of the Harvard Musical Association, February 4, 1869, the first performance by the Boston Symphony Orchestra, November 23, 1883.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 valve and 2 natural horns, 2 trumpets, 3 trombones, timpani and strings.

It was published in October, 1851.

THE Third Symphony, Schumann's last large symphonic work (the Symphony in D minor, numbered four on account of its revision, was really the second in order) belongs to a moment of significant change in his way of life. Two months before he had arrived at Düsseldorf with Frau Clara Schumann to take up his first regularly salaried

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post as orchestral and choral conductor in the Rhine town. Schumann had undertaken his new obligations with misgivings: for one reason because he doubted the competence of the musicians and singers in so provincial a town; for another the shy and retiring musician dreaded the prospect of dealing with large groups of people, and the onerous routine involved. "You know very well," he had written to Ferdinand Hiller, his predecessor, in considering the appointment, "that if we musicians live on sunny heights, the misfortunes of life cut all the deeper when they rise before us in their bare outlines; at least so it is with me who have a lively imagination." Schumann's first fears were set at rest. Undertaking his first choral and orchestral rehearsals, he was much pleased with the discipline and ability of the worthy Rhinelanders whom Mendelssohn and later Hiller had thoroughly drilled and disciplined. Their cordiality and obvious respect for the distinguished couple who had come to control their musical destinies touched both Robert and Clara. The two were yet to learn that the provincial veneration could not extend to a true understanding of Schumann's serious idealism, nor could it endure. Under the faltering hand of the solitary creative artist, who was never meant to lead, discipline was gradually replaced by disorder and confusion.

The Schumanns arrived in Düsseldorf on September 2, of 1850. In October, Robert composed his 'cello concerto, and, still finding time and quiet for creative work, followed it in November with the Symphony in E-flat major. Images of the Rhine and thoughts of its people were undoubtedly in Schumann's mind as the symphony took shape. Sir George Grove has stated (without giving his authority) that Schumann had planned a symphony suitable for the Rhine Festival even before leaving Saxony. Whether or not this was so, the composer could not have forgotten his delight in the Rhine country from an expedition of his student days, and these memories would have been revived on his return by the scenic beauties about him and the simple hospitality of the inhabitants. On the last Sunday of the month of their arrival, the Schumanns made a visit to Cologne. "We went by way of a distraction," wrote Clara in her diary, "and were enchanted by the first glimpse of it from Deutz, and above all by the sight of the magnificent cathedral which even on closer inspection surpassed our expectations. . . . After dinner we went to the Belvidere, where we had a glorious view of the Rhine and from which we saw the Siebengebirge which we had hoped to visit." J. W. von Wasielewski, who was in the advantageous position of being Schumann's concertmaster at the time, and later his biographer, states that the idea for the Symphony in E major "was first conceived, so the composer said, on seeing the cathedral at Cologne."

Frau Schumann noted in her diary, under date of November 16:

"Robert is working at something. I do not know what it is, as he does not tell me." The new score was of course the E-flat major Symphony, upon which he had begun to work on the second of November. The manuscript score reveals that the first movement was completed November 23, the second November 29, the third December 1, and the entire symphony December 9. On November 12 he had witnessed the ceremony at the Cologne cathedral of the elevation of the Archbishop von Geissel to the rank of Cardinal. The spectacle seems to have inspired the solemn and mysterious additional movement (the fourth in order) in which the trombones are so impressively introduced. When the Symphony was first performed, this movement bore the heading "in the character of an accompaniment to a solemn ceremony" (*im Charakter der Begleitung einer feierlichen Zeremonie*). But the composer omitted this title when the score was published and left the simple direction "*feierlich*." "We must not show our heart to the world," he said. "A general impression of a work of art is better; at least no preposterous comparisons can then be made." He also said: "I wished national elements to prevail, and I think I have succeeded."

After the first performance of the Symphony, Clara Schumann wrote in her diary: "The creative power of Robert was continually renewed in melody, harmony and form. . . . I can not say which one of the five movements is my favorite. The fourth is the one that at present is the least clear to me; that it is most artistically made — that I hear — but I cannot follow it so well, while there is scarcely a measure in the other movements which remains unclear to me; indeed to the layman this symphony, especially in its second and third movements, is easily intelligible." The perplexity of the honest Clara can hardly be attributable to the inherent nature of the music in such simple and straightforward writing as this. It would seem that she could not reconcile her thoughts at once to the interpolation of an extra movement in the tradition-bound symphonic procedure.

Schumann wrote to Simrock the following month of the Symphony that it "perhaps mirrors here and there something of Rhenish life." Although he did not himself attach the word "Rhenish" to the score, there can be no doubt that he deliberately aimed to write a symphony for the pleasure and direct understanding of the people who surrounded him at the time, so far as the intensely individual Schumann could write for a populace. A similar purpose is indicated by his later Festival Overture with chorus on the "*Rheinweinlied*." Yet the "Rhenish" Symphony on its first performance, and even on its repetition at Düsseldorf, is reported to have had no more than a tepid reception.



The following analysis was made by Lawrence Gilman:

The first movement of the *Rhenish* Symphony opens without introduction (*Lebhaft*, E-flat major, 3-4) with a sweeping and heroic theme, announced by the full orchestra, *forte*, which for some hearers bears a spiritual if not a musical affinity with the opening subject of Brahms' Third Symphony.* The rhythm of the initial three measures of Schumann's theme is effectively employed in the evolution of this subject. Oboe and clarinet, accompanied by other woodwinds and low strings, introduce the second theme, of a wistful character (G minor), with the violins and flute adding their voices to its gentle cantilena.

The energetic rhythm of the principal theme returns, there are two *fff* outbursts, a swift subsidence, and we hear the second subject handed from the top to the bottom of the orchestra: the flute sings it, *p*, and is answered in imitation by the 'cellos and double-basses. The movement rises to a high pitch of heroic exultation, with the horns and trumpets wreaking themselves upon the chief theme.

The Scherzo (*Sehr mässig*, C major, 3-4) opens with a theme for violas, 'cellos, and bassoons, accompanied by chords of the violins, horns, trumpets, timpani, and double-basses, which some have declared to be a modified version of the "*Rheinweinlied*" — a theme "of rather ponderous joviality," which, remarked Mr. W. F. Apthorp, "well suits the drinkers' '*Uns ist ganz cannibalisch wohl, als wie fünf hundert Säuen!*' in the scene in Auerbach's cellar in Goethe's *Faust*." There is a more vivacious counter-theme for the strings and woodwind. In the Trio, horns, trumpets, clarinets, and bassoons have a contrasting melody in A minor above a pedal-point on C.

The third movement (*Nicht so schnell*, A-flat major, 4-4), is a lyric interlude between the jovialities of the scherzo and the solemn pomp of the "Cathedral Scene." It is scored only for woodwind, two horns, and strings, and is derived from two themes. The first, sung by a quartet of clarinets and bassoons, *piano* and *dolce*, over an accompaniment of violas and pizzicato 'cellos, has suggested to some the air, "*Tu che a Dio*," in *Lucia di Lammermoor*, though the resemblance is not very striking. The second theme is a melody beginning with an ascending phrase in sixteenth-notes for the first violins, *pianissimo*.

The fourth movement is the so-called "Cathedral Scene" (*Feierlich*, E-flat major, 4-4). For this movement Schumann added three trombones to his score. The principal thematic material is supplied by the figure announced at once, *pianissimo*, by trombones and horns, against

* Yet Donald Francis Tovey was continually reminded by this movement of Beethoven's "Eroica", in the same key.—J.N.B.

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pizzicati of the strings. There are changes of time signature (to 3-2 and 4-2), and the key of B major has a brief reign; the movement ends in the initial tonality.

It was in this movement that Schumann remembered the impression made upon his mind by the solemn ceremony that he had witnessed in the Cathedral at Cologne upon the occasion of von Geissel's elevation to the Cardinalate.

The Finale of the Symphony (*Lebhaft*, E-flat major, 2-2) is that which is said to have been suggested by a Rhenish festival. The chief subject opens in the strings, *forte*, supported at first by woodwind and horns. The second theme (B-flat) is stated by the violins. Some have found in this movement a hint of the Rhine song, "*So leben wir, so leben wir alle Tage.*" At the climax, we are reminded of the music of the "Cathedral Scene," and there is a brilliant coda.

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ORCHESTRAL SUITE FROM "THE BLACK MASKERS"

By ROGER SESSIONS

Born in Brooklyn, New York, December 28, 1896

Sessions composed incidental music in seven numbers for the play by Leonid Andreyeff*, *The Black Maskers* (*Chiocinya Maski*), for a performance at Smith College in Northampton, Massachusetts, in 1923. From this music he later derived an orchestral suite in four movements. The Suite was published by the Cos Cob Press in 1922. The Suite is dedicated to Ernest Bloch. It is inscribed: "Cleveland, Ohio — Hadley, Mass. Feb.—June 1923."

The orchestration is as follows: 3 flutes, piccolo and flute in G, 2 oboes and English horn, 3 clarinets and E-flat clarinet and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, Chinese drum, side drum, bass drum, cymbals and small cymbals, triangle, tam-tam, tam-bourine, xylophone, piano and strings.

IN the published score of the Suite there is printed the following paragraph from "My Diary," written by Andreyeff in 1908 a few months before the play appeared:

"Every man, as I afterward came to see and understand, was like that rich and distinguished gentleman who arranged a gorgeous masquerade in his castle and illuminated his castle with lights; and thither came from far and wide strange masks, whom he welcomed with courteous greetings, though ever with the vain inquiry, 'Who are you?' And new masks arrived, ever stranger and more horrible. . . . The castle is the soul; the lord of the castle is man, the master of the soul;

* Leonid Nikolaevitch Andreyeff (1871-1919), writing short stories and plays from the beginning of the century, was befriended by Maxim Gorki with whom he was in sympathy during the revolutionary uprising of 1905. In the revolution of 1917, he was opposed to the Bolsheviks, left Russia and died in poverty in Finland.

the strange, black maskers are the powers whose field of action is the soul of man, and whose mysterious nature he can never fathom."

The scene of the play is a luxurious reception hall in an ancient feudal castle. The Duke Lorenzo, young, wealthy, popular, happily married, is receiving his guests. A troupe of figures in masks enter as if for the purpose of entertaining the guests and Lorenzo receives them with the courtesy of a hospitable lord. But they reveal loathsome shapes and faces. One seems to be a corpse, another a fearful beast, etc. He tries gaily to pass off as a joke their sinister appearance and remarks, their laughter and lewd behavior. His tormentors are the mysterious lurking instincts of his darker unknown self. A woman masker in red, encircled by a live black snake, says that she is his heart being strangled by a serpent of doubt. A creature of many arms and legs proclaims that he is Lorenzo's thoughts. All strike up a wild dance to discordant music (this comprises the first movement of Sessions' Suite). When the Duke protests, the maskers answer that the music is his own. "We are your overlords," they cry at last. "This castle is ours."

A masker at Lorenzo's command sings a "little ballad" which Lorenzo has written; a song, first soft and tender, becomes fragmentary and weird. The text begins: "My soul is an enchanted castle. When the sun shines into the lofty windows with its golden rays it weaves golden dreams. When the sad moon looks into the misty windows, in its silvery beams are silvery dreams. Who laughs? Who laughs so tenderly at the mournful dirge?" The singer continues with words and music which the Duke does not recognize as his own: "and I lighted up my castle with lights. What has happened to my soul? The black shadows fled to the hills and returned yet blacker. Who sobs? Who groans so heavily in the black shadows of the cypresses? Who came to my call? And terror entered into my shining castle. What has happened to my soul? The lights go out in the breath of darkness. Who laughs so horribly at insane Lorenzo? Have pity on me, O Monarch. My soul is filled with terror. O Monarch — O Lord of the world — O Satan!"

All do obeisance to Lorenzo as a "vassal of Satan" while Lorenzo recoils in horror. He reminds them that he is a "Knight of the Holy Ghost, the son of a Crusader." This is greeted by mocking laughter and he is told that he is not of noble birth at all, but the result of an illicit union between his "saintly" mother and a stable groom. In the second scene Lorenzo meets his other self in the library of the castle. This other self is his ignominious darker nature. He draws his sword in disgust and slays him. But the conquering Lorenzo, the emotional Lorenzo, the nobleman of good will, bleeds also, for the two are inseparable.

The third scene is the ballroom once more. A new horde of maskers has come uninvited, attracted by the light of the castle in the black night. The former maskers are terrified at these new apparitions which threaten to extinguish the lights with their bodies and overwhelm the castle, plunging it into darkness. (This scene becomes the second movement of the Suite. As a middle section the composer borrows from a song which Lorenzo hums in the first scene, a melody for alto flute.)

The second act shows the castle chapel. The Duke of Lorenzo stands beside the bier of the Duke of Lorenzo: thus Lorenzo beholds the remains of his phantom double, his Slavic *Doppelgänger*. The retainers come to view the body, revealing how he has ruined one by cruel indifference, another by seducing his daughter. (The "dirge" in the Suite was the prelude to this scene. Trumpet fanfares announce the death of Lorenzo from the turret of the castle. It is music of macabre pomp, ending with a solemn processional.)

Lorenzo is now quite insane. He imagines that he is once more receiving guests. The castle is discovered to be on fire. All flee except Lorenzo himself. He is enveloped by the flames as he kneels praying "Lorenzo, Duke of Spadaro, has no serpent in his heart." He finds redemption in the symbolic purity of the flames. (This scene constitutes also the finale of the Suite, which however has been considerably changed. It proceeds quietly, with weird figures suggestive of the conflagration, ending on a pure chord.)

A glance at the record of Roger Sessions' career shows that he has composed at fairly regular intervals but slowly and with evident discrimination. He has, whether by inclination or circumstance, ventured usually once into each musical category: the list to date shows one opera, this one suite of descriptive music, a choral work, a violin concerto, a string quartet, a duo for violin and piano, a song, chorale preludes for organ. His Symphony of 1946 was a fruitful second venture. (The work which he has agreed to compose for the 75th Anniversary of the Boston Symphony Orchestra will be his Third Symphony.) The sum of his music to date prompts the thought that a handful of scores written on the basis of withholding nothing less than one's utmost can be of more value to the world at large than a barrellful more casually produced at any bidding. Artists differ, of course — facility, sometimes fatal, has sometimes proved happy. Great pains have sometimes produced music stillborn — they have at other times produced the noblest music of all.

Simultaneous with the record of Sessions' creative career is his teaching career. Since the earlier years of his sojourn in Europe, assimilative years surely, he has been active as a teacher, notably at

Princeton University where he now holds a professorship and at the University of California, where he held a similar position from 1945 to 1951. His pupils attest that he is invaluable in imparting the ways of his art and stimulating individual expression. He has evidently found a sense of satisfaction and achievement in teaching (aside from its necessity, bread-and-butter wise, to almost any incorruptible composer), but he once wrote:

“First, everything stands or falls on my music. I am first and foremost a composer, and all my ideas (even about teaching) derive their essence from my experiences as a composer, and my first-hand knowledge of a composer’s psychology. Any value which these ideas have derives directly from that knowledge and is entirely illusory apart from it. . . . I am not a pedagogue, and if I am a good teacher at all it is not because I have the patience or the energy to formulate principles or theories or methods of teaching, but because I have a fairly large amount of experience and intuition, gained from production, and a capacity for awareness.”

Roger Sessions as a small boy in Connecticut where he grew up (in Hadley) and attended school (at Kent) was precocious mentally and musically. He graduated from Harvard College in 1915 at the age of 18. I knew him at college and was more or less swept along by his zeal for his gods at the time — Wagner, Strauss, Bruckner. A magazine, the *Harvard Musical Review*, served principally as a receptacle for the testing out of its editors’ opinions and soon collapsed for want of readers (and advertisers). Brahms was an unhonored part of Sessions’ cosmos at the time. His intolerance — his musical loves and hates — were no doubt guided by some inner urge to absorb what he needed. Later his idols were Franck, d’Indy and the Schola Cantorum. After Harvard he studied with Horatio Parker at the Yale School of Music. Since his gods then had become such challengers as Schoenberg and Stravinsky, whom he defended with loyalty to the courageous forefront of his art, it is to be doubted whether Professor Parker, helpful as a technical adviser, could have been congenial in matters musical. In 1917 Sessions became a teacher at Smith College and thence went to Cleveland to study with Ernest Bloch, later teaching as his assistant at the Cleveland Institute of Music. He admits to great admiration for Bloch and invaluable guidance from him. When Bloch left the Institute as the result of a disagreement and an explosion, Sessions left too. From 1925 to 1933 he spent most of his time in Europe, profiting by the opportunity for study and creative work from fellowships (Guggenheim, The American Academy in Rome, and Carnegie). In New York he joined with Aaron Copland in the Copland-Sessions Concerts. He has been active in the League of Composers (ISCM).

The most detailed and perceptive account of what Roger Sessions is and has done was written for *Musical Quarterly* (April, 1946) by Mark A. Schubart (a keen writer on things musical who was incidentally one of his pupils). "Of composers practicing their art in the United States today," wrote Mr. Schubart, "few have had a more profound influence on the course of music here than Roger Huntington Sessions. It has not been a spectacular influence in that it is not often discussed in our more fashionable salons, or written about extensively in our widely circulated journals. But it is a substantial and important influence nonetheless. For it springs directly from the integrity of Sessions as a composer and as a teacher. Sessions is not a composer's composer: his music is too free to fit such a cramped description. But in the validity of his actions and the breadth of his knowledge and experience, he is most certainly a musician's musician."

His works are as follows:

- 1923 Incidental Music to Andreyeff's *The Black Maskers* (First performed at Northampton, June, 1923)
- 1924 Chorale Prelude for Organ
- 1926 Two Chorale Preludes for Organ
- 1927 Symphony No. 1 in E minor (First performed by the Boston Symphony Orchestra, April 22, 1927)
- 1928 Orchestral Suite from *The Black Maskers* (First performed by the Cincinnati Symphony Orchestra in 1930)
- 1930 Song, *On the Beach at Fontana*. (James Joyce)
Piano Sonata No. 1
- 1935 Violin Concerto
Four Pieces for Children, Piano Solo
March and Scherzino for Piano
- 1936 String Quartet in E minor (First performed by the Coolidge String Quartet, Washington, D. C., 1937)
- 1938 Chorale for Organ
- 1940 *Pages from a Diary*, for piano
- 1942 Duo for Violin and Piano
- 1944 *Turn O Libertad* (Walt Whitman), for Chorus with Piano Accompaniment (four hands)
- 1946 Symphony No. 2 (First performed by the New York Philharmonic Symphony Society, January 12, 1950)
Piano Sonata No. 2
- 1947 Opera, *The Trial of Lucullus*, Libretto by Bertolt Brecht (Performed by the University of California, April, 1947)
- 1951 String Quartet No. 2
- 1953 Sonata for Violin Unaccompanied
- 1954 *Idyll of Theocritus*, for Soprano and Orchestra (Composed by commission of the Louisville Orchestra)

In preparation is an opera, *Montezuma*, to a libretto of G. A. Borgese.

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SUITE FROM THE BALLET "PETROUCHKA"

By IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, on June 17, 1882

The ballet "*Petrouchka: Scènes burlesques en 4 Tableaux*," scenario by Igor Stravinsky and Alexandre Benois, was first produced at the Châtelet, in Paris, June 13, 1911, by the Ballet Russe of Serge de Diaghilev.

The first performance of the suite at the concerts of this orchestra was given November 26, 1920, under the direction of Pierre Monteux.

The following instruments are required in the ballet: 4 flutes and 2 piccolos, 4 oboes and English horn, 4 clarinets and bass clarinet, 4 bassoons and contra-bassoon, 4 horns, 2 trumpets and 2 cornets-à-piston, 3 trombones and tuba, timpani, snare drum, tambour de Provence, bass drum, cymbals, tambourine, triangle, glockenspiel, xylophone, tam-tam, celesta, pianoforte, 2 harps and strings. The score is dedicated to Alexandre Benois, and was published in 1912.

STRAVINSKY in 1911, still a recent "find" of Diaghilev, having brought upon himself the world's attention by the production in the previous spring of his *Oiseau de Feu*, soon became absorbed in thoughts of a primitive ballet in which a young girl would dance herself to death as a sacrificial pagan rite. Diaghilev was delighted with the idea, and visited the young composer at Clarens on Lake Geneva to see how *Le Sacre du Printemps* was progressing. Instead, he found Stravinsky deep in a new idea, a *Konzertstück* for Piano and Orchestra, in which the solo part would suggest "a puppet suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios." The orchestra would retaliate with "menacing trumpet blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet."

In these words, Stravinsky describes in his autobiography the inception of what was to be his second ballet, pushing all thoughts of *Le Sacre du Printemps* for the time being into the background. "Having finished this bizarre piece, I struggled for hours while walking beside Lake Geneva to find a title which would express in a word the character of my music and, consequently, the personality of this creature." These were the musical plans which Diaghilev found Stravinsky working upon. "He was much astonished when, instead of sketches of the *Sacre*, I played him the piece I had just composed and which later became the second scene of *Petrouchka*. He was so much pleased with it that he would not leave it alone and began persuading me to develop the theme of the puppet's sufferings and make it into a whole ballet. While he remained in Switzerland we worked out together the general lines of the subject and the plot in

accordance with ideas which I suggested. We settled the scene of action: the fair, with its crowd, its booths, the little traditional theatre, the character of the magician, with all his tricks; and the coming to life of the dolls — Petrouchka, his rival, and the dancer — and their love tragedy, which ends with Petrouchka's death."

Mr. Edwin Evans gives the following description of the ballet:

"The action takes place at St. Petersburg in the Admiralty Square during Carnival week, about 1830. Amid the popular merrymaking an old Showman of Oriental mien presents before the public of the fair three animated puppets: Petrouchka, the Ballerina, and the Moor, who perform a lively dance. The Showman's magic has imbued them with human feelings and emotions. Of the three, Petrouchka is the most nearly human, and therefore the most sensitive. He is conscious of his grotesque exterior and bitterly resentful of the showman's cruelty. He is romantically enamoured of the Ballerina, but she is only repelled by his uncouth appearance. Compared with Petrouchka the Moor is brutal and stupid, but he is sumptuously attired and therefore more attractive to the Ballerina, who captivates him. Petrouchka intrudes upon their love scene, but is ignominiously thrown out. Meanwhile, the fun of the fair, which has suffered no interruption, has reached its height. A roistering merchant, accompanied by two gipsy girls, throws bank-notes to the crowd. There are dances of Coachmen and of Nursemaids. A performing bear traverses the scene with his trainer in attendance. Suddenly there is a commotion in the Showman's booth, from which Petrouchka emerges, fleeing for his life, with the Moor in pursuit. He is overtaken and struck down, and he dies in the snow among the merry-makers who, mystified, call upon the police to fetch the Showman. He comes and easily convinces every one that Petrouchka is but a puppet, a thing of wood and saw-dust. The crowd disperses, but the Showman is terrified to see, above his booth, the ghost of Petrouchka, threatening him and jeering at his dupes.

"It will be observed that the Russian Petrouchka, for all his grotesque trappings, remains, like Pierrot, an essentially tragic figure — the more tragic that he is fated to endure his troubles without the solace of sympathy. The discomfiture of Petrouchka in his courting of the Ballerina does not differ essentially from that of the gentle, romantic-minded Pierrot at the hands of the realistic, worldly minded Columbine, who prefers the cynical Harlequin. In fact Petrouchka adds yet another chapter to the *Commedia dell' Arte*, that fertile and glorious tradition which the majority of Englishmen know only through its dregs, the seaside Pierrot, and the harlequinade that until recently followed the Christmas pantomime, though in recent years the pathos of Pierrot has been recaptured elsewhere by Charlie Chaplin."

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SEVENTY-FOURTH SEASON, 1954-1955

Boston Symphony Orchestra

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Concert Bulletin of the Fifth Concert

WEDNESDAY EVENING, *March 9*

AND THE

Fifth Matinée

SATURDAY AFTERNOON, *March 12*

with historical and descriptive notes by

JOHN N. BURK

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A Beethoven Season

The Festival concerts for 1955, as planned by Mr. Munch, will be largely dedicated to the music of Beethoven, and will include the nine symphonies, *Fidelio* (Act II) in concert performance, the violin concerto, two piano concertos, and the principal overtures. Mr. Bernstein will conduct the *Missa Solemnis* in memory of Serge Koussevitzky. The Wednesday evening chamber series will consist of selected quartets, trios and sonatas of Beethoven.

Weekly Schedule

FRIDAY EVENINGS AT 8:30

SATURDAY EVENINGS AT 8:30

SUNDAY AFTERNOONS AT 2:30

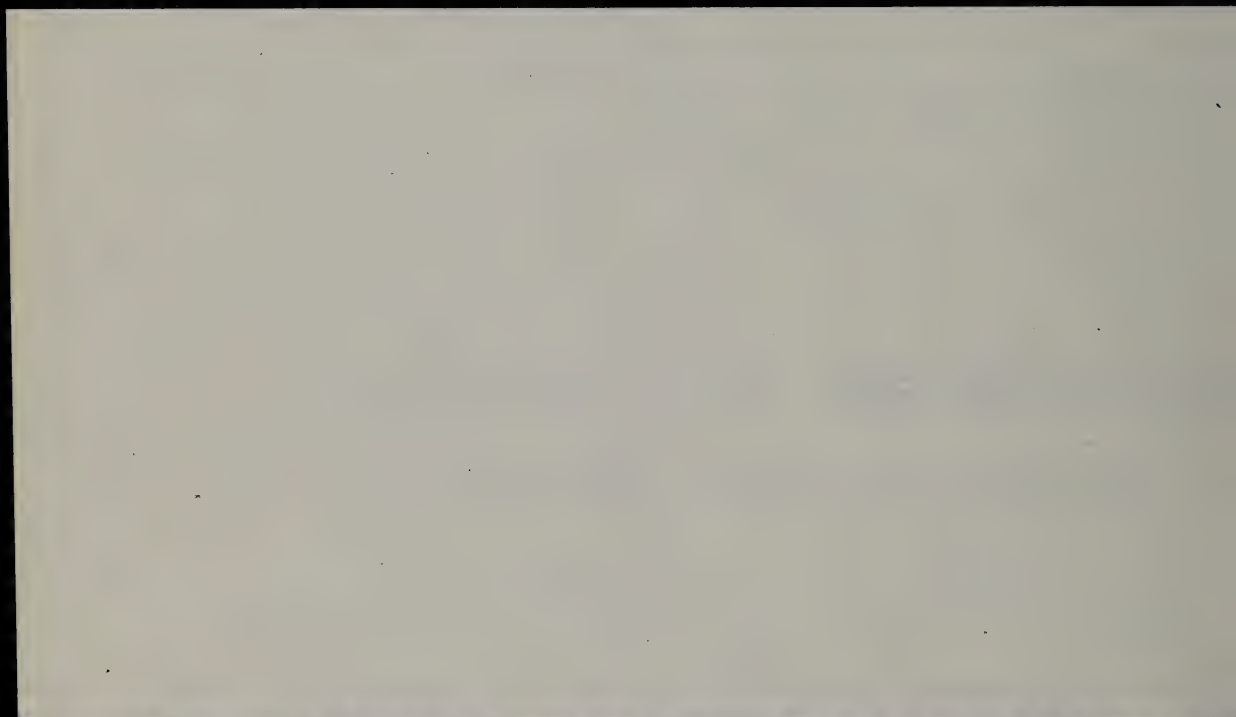
The first two week-ends will consist of "Bach-Mozart" concerts by a chamber orchestra from the Boston Symphony, in the Theatre-Concert Hall.

The concerts of the last four week-ends will be given by the full Orchestra in the Music Shed.

The chamber music concerts will be given on Wednesday evening of each week in the Theatre-Concert Hall by famous chamber groups.

Series Subscriptions for each week now available at the Festival Office, Symphony Hall, Boston. Thomas D. Perry Jr., Mgr. Programs on request.

JOHN MCCOLLUM, tenor, replaces David Poleri
in the performance of "The Damnation
of Faust".



Carnegie Hall, New York

SIXTY-NINTH SEASON IN NEW YORK

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

WEDNESDAY EVENING, MARCH 9, 1955, at 8:45 o'clock
SATURDAY AFTERNOON, MARCH 12, 1955, at 2:30 o'clock

Program

BERLIOZ "The Damnation of Faust," Dramatic Legend, *Op. 24*

I

1. A plain in Hungary
2. Dance of the peasants
3. Another part of the plain

II

4. In the north of Germany
5. Faust and Mephistopheles
6. Auerbach's cellar in Leipzig
7. Woods and meadows on the banks of the Elbe
8. Chorus of soldiers and students marching toward the town

INTERMISSION

III

9. Evening, in Marguerite's chamber
10. Mephistopheles, Faust
11. Marguerite, Faust (hidden)
12. A square before Marguerite's house
13. Marguerite's room (Duet)
14. Faust, Marguerite, Mephistopheles and Chorus

IV

15. Marguerite's room (Romance)
16. Forests and caves (Invocation to nature)
17. Mephistopheles, Faust
18. Plains, mountains, valleys (The ride to the abyss)
19. Pandæmonium; Epilogue (on Earth)
(A voice on earth: DONALD GRAMM)
20. In Heaven; The Apotheosis of Marguerite

CHORUS

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SOLOISTS

<i>Marguerite</i>	.	.	.	SUZANNE DANCO, <i>Soprano</i>
<i>Faust</i>	.	.	.	DAVID POLERI, <i>Tenor</i>
<i>Mephistopheles</i>	.	.	.	MARTIAL SINGHER, <i>Baritone</i>
<i>Brander</i>	.	.	.	DONALD GRAMM, <i>Bass</i>

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"THE DAMNATION OF FAUST," DRAMATIC LEGEND, *Op.* 24

By HECTOR BERLIOZ

Born at Côte St. André, France, December 11, 1803; died in Paris, March 8, 1869

Berlioz began to compose *La Damnation de Faust, Légende Dramatique*, in 1845 and completed it October 19, 1846. He prepared the text, with the assistance of A. Gaudonnière, and based it upon the French translation of Goethe's *Faust* by Gérard de Nerval. The first performance was at the *Opéra-Comique* in Paris, December 6, 1846. It was first performed in America on February 12, 1880, when Dr. Leopold Damrosch introduced it in New York. The full work was performed by the Boston Symphony Orchestra on November 30, 1934, when Serge Koussevitzky conducted; the Cecilia Society Chorus, Arthur Fiedler, Conductor, assisted. Mr. Munch revived it on February 19, 1954, recorded it, and conducted it at Tanglewood.

The Damnation of Faust was first adapted for the stage by R. Gunsbourg and produced at the Monte Carlo Theatre, February 18, 1893. There have been numerous operatic productions elsewhere, the first in New York City having been at the Metropolitan Opera House, December 7, 1906. The work still holds the stage of the Paris *Opéra*.

The following instruments are called for: 3 flutes and 2 piccolos, 2 oboes and 2 English horns, 2 clarinets and bass clarinet, 4 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones, 2 tubas, timpani, percussion, 2 harps and strings. The score is dedicated to Franz Liszt.

"The prevailing characteristics of my music are passionate expression, inner ardor, rhythmic impulse, and the unexpected." — BERLIOZ (*Memoirs*)

PART I

The first part is joyous in mood — joyous after the rather grave opening air of the solitary Faust, beginning in the violas, a musical delineation of his character at one stroke, impassioned, eager, darkly colored. At this point, Faust delights in nature, but he is at odds with the simple carefree life of country folk, which he beholds as they dance in a rollicking chorus, and the equally carefree life of soldiers on the march. The familiar Hungarian March (too familiar out of context) closes this part.

SCENE I

(*A plain in Hungary*)

Faust, alone in the fields, at sunrise

Le vieil hiver a fait place au printemps;	De ma poitrine ardente un souffle pur
La nature s'est rajeunie;	s'exhale.
Des cieux la coupole infinie	J'entends autour de moi le réveil des
Laisse pleuvoir mille feux éclatants.	oiseaux,
Je sens glisser dans l'air la brise matinale;	Le long bruissement des plantes et des
	eaux. . . .

Oh! qu'il est doux de vivre au fond des
solitudes,
Loin de la lutte humaine et loin des
multitudes!

SCENE II
(Dance of the Peasants)

Chorus:

Les bergers laissent leurs troupeaux;
Pour la fête ils se rendent beaux
Rubans et fleurs sont leur parure;
Sous les tilleuls, les voilà tous
Dansant, sautant comme des fous.

Ha! ha! ha! ha!
Landerira!
Suivez donc la mesure!

Ils passaient tous comme l'éclair,
Et les robes volaient en l'air;
Mais bientôt on fut moins agile:
Le rouge leur montait au front,
Et l'un sur l'autre dans le rond,
Ha! ha! ha! ha!
Landerira!
Tous tombaient à la file.

Faust:
Quels sont ces cris, ces chants? quel est
ce bruit lointain? . . .
Ce sont des villageois, au lever du matin,
Qui dansent en chantant sur la verte
pelouse.
De leurs plaisirs ma misère est jalouse.

Ne me touchez donc pas ainsi!
— Paix! ma femme n'est point ici!
Profitons de la circonstance!
Dehors il l'emmena soudain,
Et tout pourtant alla son train,
Ha! ha! ha! ha!
Landerira!
La musique et la danse.

SCENE III
(Another part of the plain — An army on the march)

Faust:
Mais d'un éclat guerrier ces campagnes
se parent.
Ah! les fils du Danube aux combats se
préparent!
Avec quel air fier et joyeux
Ils portent leur armure! et quel feu
dans leurs yeux!

Tout cœur frémit à leur chant de vic-
toire;
Le mien seul reste froid, insensible à
la gloire.

(HUNGARIAN MARCH)

PART II

The second part shows Faust in his study, weary of life and ready to drink poison, when a chorus singing an Easter Hymn stirs memories of his boyhood and stays his hand. Mephistopheles, musically a sinister rather than the suave and gentlemanly figure sometimes depicted, appears suddenly and discourses to a lurking undercurrent of trombone color. As he makes himself known, he tells his first lie: "I am the spirit of life, the consoler." He promises Faust the gamut of experience and delight. He transports him to Auerbach's Cellar in Leipzig, where, after a group of students have sung a drinking song, Brander, one of the carousers, sings the "Song of the Rat." The chorus sacrilegiously adds a "*Requiescat in pace*" to the dead rat, the rat who lived on the fat of the land (specifically the kitchen), until, eating rat poison, he came to a violent end. At Brander's suggestion they

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sing a fugued "Amen."* Mephistopheles tops this with the "Song of the Flea," wherein this small creature, adopted by a king, was dressed in silks and pampered. He thereupon had his fill of the courtiers, who dared not scratch themselves. The student chorus joins in the refrain, but all this interests Faust not at all (nor did it in Goethe's text). Again the two take (instrumental) flight, this time to the banks of the Elbe, where Mephistopheles summons the sylphs to lull Faust to sleep and to conjure up before him the vision of Marguerite. As he sleeps, the "Spirits of the Air" hover awhile around the slumbering Faust, then gradually disappear." This is the ballet of the sylphs, which is often played separately and which cannot possibly convey its full effect without the peculiar charm of the music which leads up to it. Faust, awakened suddenly, is taken by Mephistopheles to find the Marguerite of his dreams. They follow groups of soldiers and students, who sing each their own songs separately and in combination.

SCENE IV

(In the north of Germany)

Faust, alone in his study

Sans regrets j'ai quitté les riantes cam-
pagnes

Où m'a suivi l'ennui;

Sans plaisirs je revois nos altièrès
montagnes;

Dans ma vieille cité je reviens avec lui.

Oh! je souffre! je souffre! et la nuit sans
étoiles,

Qui vient d'étendre au loin son silence
et ses voiles,

Ajoute encore à mes sombres douleurs.
O terre! pour moi seul tu n'as donc pas
de fleurs!

Par le monde, où trouver ce qui manque
à ma vie?

Je chercherais en vain, tout fuit mon
âpre envie!

Allons, il faut finir! . . . Mais je tremble
. . . Pourquoi

Trembler devant l'abîme entr'ouvert
devant moi? . . .

O coupe trop longtemps à mes désirs
ravie,

Viens, viens, noble cristal, verse-moi le
poison

Qui doit illuminer

Ou tuer ma raison.

(He lifts the cup to his lips. Sound of
bells. Religious chant in neigh-
boring church.)

Chorus:

(EASTER HYMN)

Christ vient de ressusciter! . . .

Quittant du tombeau

Le séjour funeste,

Au parvis céleste

Il monte plus beau.

Vers les gloires immortelles
Tandis qu'il s'élance à grands pas,
Ses disciples fidèles
Languissent ici-bas.

Hélas! c'est ici qu'il nous laisse
Sous les traits brûlants du malheur.
O divin maître! ton bonheur
Est cause de notre tristesse.

Faust (with chorus above):

O souvenirs! O mon âme tremblante,
Sur l'aile de ces chants vas-tu voler aux
cieux?

La foi chancelante revient, me ramenant
La paix des jours pieux.

Mon heureuse enfance, la douceur de
prier,

La pure jouissance d'errer et de rêver
Par les vertes prairies

Aux clartés infinies d'un soleil de
printemps!

O baiser de l'amour céleste
Qui remplissais mon cœur
De doux pressentiments
Et chassais tout désir funeste!

Chorus:

Hosanna!

Hosanna!

Faust (Recitative):

Hélas! doux chants du ciel, pourquoi
dans sa poussière

Réveiller le maudit? Hymnes de la prière,
Pourquoi soudain venir ébranler mon
dessein?

Vos suaves accords rafraîchissent mon
sein.

Chants plus doux que l'aurore,

Retentissez encore:

Mes larmes ont coulé, le ciel m'a re-
conquis.

* Berlioz wrote this note in his autograph score: "If one is afraid of wounding the feelings of a pious audience, or an audience that admires scholastic fugues on the word 'Amen,' a cut of the following ten pages may be made."

SCENE V

Faust and Mephistopheles

Mephistopheles (appearing suddenly):
O pure émotion! Enfant du saint parvis!
Je t'admire, docteur! Les pieuses volées
De ces cloches d'argent
Ont charmé grandement
Tes oreilles troublées!

Faust:
Qui donc es-tu, toi dont l'ardent regard
Pénètre ainsi que l'éclat d'un poignard,
Et qui, comme la flamme,
Brûle et dévore l'âme?

Mephistopheles:
Vraiment, pour un docteur, la demande
est frivole!
Je suis l'esprit de vie, et c'est moi qui
console.
Je te donnerai tout, le bonheur, le
plaisir,
Tout ce que peut rêver le plus ardent
désir.

Faust:
Eh bien, pauvre démon, fais-moi voir
tes merveilles.

Mephistopheles:
Certes! j'enchanterai tes yeux et tes
oreilles.
Au lieu de t'enfermer, triste comme le
ver
Qui ronge tes bouquins, viens, suis-moi,
change d'air.

Faust:
J'y consens.

Mephistopheles:
Partons donc pour connaître la vie,
Et laisse le fatras de ta philosophie.

(They disappear into the air.)

SCENE VI

(Auerbach's Cellar in Leipzig)

Faust, Mephistopheles, Brander, Students, Citizens and Soldiers

Chorus of Revelers:
À boire encor! Du vin
Du Rhin!

Mephistopheles:
Voici, Faust, un séjour de folle com-
pagnie;
Ici vins et chansons réjouissent la vie.

Chorus:
Oh! qu'il fait bon quand le ciel tonne
Rester près d'un bol enflammé,
Et se remplir comme une tonne
Dans un cabaret enfumé!
J'aime le vin et cette eau blonde
Qui fait oublier le chagrin.
Quand ma mère me mit au monde,
J'eus un ivrogne pour parrain.
Oh! qu'il fait bon, etc., etc.

Some Drinkers:
Qui sait quelque plaisante histoire?
En riant, le vin est meilleur.
À toi, Brander!

Other Drinkers:
Il n'a plus de mémoire!

Brander (drunk):
J'en sais une, et j'en suis l'auteur.

All:
Eh bien donc, vitel

Brander.
Puisqu' on m'invite,
Je vais vous chanter du nouveau.



All:

Bravo! bravo!

Song of Brander:

Certain rat, dans une cuisine,
Établi comme un vrai frater,
S'y traitait si bien, que sa mine
Eût fait envie au gros Luther.
Mais un beau jour le pauvre diable,
Empoisonné, sauta dehors,
Aussi triste, aussi misérable
Que s'il eût eu l'amour au corps.

Chorus:

Que s'il eût eu l'amour au corps.

(Second Verse)

Il courait devant et derrière,
Il grattait, reniflait, mordait,
Parcourait la maison entière,
La rage à ses maux ajoutait,
Au point qu'à l'aspect du délire
Qui consumait ses vains efforts
Les mauvais plaisants pouvaient dire
Il a, ma foi, l'amour au corps.

Chorus:

Il a, ma foi, l'amour au corps.

(Third Verse)

Dans le fourneau le pauvre sire
Crut pourtant se cacher très-bien,
Mais il se trompait, et le pire
C'est qu'on l'y fit rôti enfin.
La servante, méchante fille,
De son malheur rit bien alors.
Ah! disait-elle, comme il grille!
Il a vraiment l'amour au corps.

Chorus:

Il a vraiment l'amour au corps.

Requiescat in pace. Amen.

Brander:

Pour l'amen une fugue, une fugue, un
choral!
Improvisons un morceau magistral.

Mephistopheles (aside to Faust):

Écoute bien ceci! nous allons voir,
docteur,
La bestialité dans toute sa candeur.

*Chorus (Fugue on the theme of
Brander's song):*

Amen. A . . . men. A . . . men. Amen.

Mephistopheles (advancing):

Vrai Dieu, messieurs, votre fugue est fort
belle
Et telle,
Qu'à l'entendre on se croit aux saints
lieux!

Souffrez qu'on vous le dise:

Le style en est savant, vraiment religieux;
On ne saurait exprimer mieux
Les sentiments pieux
Qu'en terminant ses prières l'église
En un seul mot résume. Maintenant,
Puis-je à mon tour riposter par un chant
Sur un sujet non moins touchant
Que le vôtre?

Chorus:

Ah ça! mais se moque-t-il de nous?
Quel est cet homme?
Oh! qu'il est pâle, et comme
Son poil est roux!
N'importe! Volontiers. Autre chanson.
À vous.

Song of Mephistopheles:

Une puce gentille
Chez un prince logeait;
Comme sa propre fille
Le brave homme l'aimait;
Et, l'histoire l'assure,
Par son tailleur, un jour,
Lui fit prendre mesure
Pour un habit de cour.

L'insecte, plein de joie,
Dès qu'il se vit paré
D'or, de velours, de soie,
Et de croix décoré,
Fit venir de province
Ses frères et ses soeurs,
Qui, par ordre du prince,
Devinrent grand seigneurs.

Mais, ce qui fut bien pire,
C'est que les gens de cour,
Sans en oser rien dire,
Se grattaient tout le jour.
Cruelle politique!
Ah! plaignons leur destin,
Et dès qu'une nous pique
Écrasons-la soudain.

Chorus:

Ah! ah! Bravo!
Bravissimo!
Écrasons-la soudain.

Faust:

Assez! fuyons ces lieux où la parole est
vile,
La joie ignoble et le geste brutal.
N'as-tu d'autres plaisirs, un séjour plus
tranquille
À me donner, toi, mon guide infernal?

Mephistopheles:

Ah! ceci te déplaît! Suis-moi.

*(They leave and take flight through
the air on Faust's cloak.)*

SCENE VII

(*Woods and meadows on the banks of the Elbe*)

Faust. Mephistopheles. Chorus of Gnomes and Sylphs

Mephistopheles:

Voici des roses
De cette nuit écloses.
Sur ce lit embaumé,
O mon Faust bien-aimé,
Repose!
Dans un voluptueux sommeil,
Où glissera sur toi plus d'un baiser
vermeil,
Où des fleurs pour ta couche ouvriront
leurs corolles,
Ton oreille entendra de divines paroles.
Écoute! les esprits de la terre et de l'air
Commencent, pour ton rêve, un suave
concert.

(*Faust's Dream*) *Chorus of Sylphs and Gnomes:*

Dors, heureux Faust, dors! Bientôt, sous
un voile
D'or et d'azur, tes yeux vont se fermer,
Songes d'amour vont enfin te charmer,
Au front des cieux va briller ton étoile.

De sites ravissants
La campagne se couvre,
Et notre oeil y découvre
Des prés, des bois, des champs,
Et d'épaisses feuillés,
Où de tendres amants
Promènent leurs pensées.
Mais plus loin sont couverts
Les longs rameaux des treilles
De bourgeons, pampres verts
Et de grappes vermeilles.
Vois ces jeunes amants,
Le long de la vallée,
Oublier les instants
Sous la fraîche feuillée.

Mephistopheles with Chorus:

Une beauté les suit
Ingénue et pensive;
À sa paupière luit
Une larme furtive.
Faust! elle t'aimera
Bientôt.

Faust (asleep):

Margarita!

Chorus:

Le lac étend ses flots,
À l'entour des montagnes
Dans les vertes campagnes
Il serpente en ruisseaux.

Là, de chants d'allégresse
La rive retentit.
D'autres choeurs là sans cesse
La danse nous ravit.
Les uns gaîment s'avancent
Autours des coteaux verts,
De plus hardis s'élancent
Au sein des flots amers.

Faust (dreaming):

Margarita!

Chorus:

Partout l'oiseau timide,
Cherchant l'ombre et le frais,
S'enfuit d'un vol rapide
Au milieu des marais.
Tous, pour goûter la vie,
Tous cherchent dans les cieux
Une étoile chérie
Qui s'alluma pour eux.
Dors, dors!
C'est elle
Qu'Amour te destina. Regarde! qu'elle
est belle!

Mephistopheles:

Le charme opère, il est à nous!
C'est bien, jeunes esprits, je suis content
de vous . . .
Bercez, bercez son sommeil enchanté.

Ballet of the Sylphs

(*The spirits of the air hover silently
around the sleeping Faust and
gradually disappear.*)

Faust (awakening):

Margarita!
Oh! qu'ai-je vu!
Quelle celeste image!
Quel ange au front mortel!
Où le trouver? Vers quel autel
Traîner à ses pieds ma louange? . . .

Mephistopheles:

Eh bien, il faut me suivre encor
Jusqu'à cette alcôve embaumée
Où repose ta bien-aimée.
À toi seul ce divin trésor!
Des étudiants voici la joyeuse cohorte
Qui va passer devant sa porte;
Parmi ces jeunes fous, au bruit de leurs
chansons,
Vers ta beauté nous parviendrons.
Mais contiens tes transports et suis bien
mes leçons.

SCENE VIII

Chorus of Students and Soldiers marching toward the town

The Soldiers:

Villes entourées
De murs et remparts,
Fillettes sucrées,
Aux malins regards,
Victoire certaine
Près de vous m'attend;
Si grande est la peine,
Le prix est plus grand.
Au son des trompettes,
Les braves soldats
S'élançant aux fêtes,
Ou bien aux combats;
Fillettes et villes
Font les difficiles;
Bientôt tout se rend.
Si grande est la peine,
Le prix est plus grand.

The Students:

*Iam nox stellata velamina pandit;
nunc bibendum et amandum est! Vita
brevis fugaxque voluptas. Gaudeamus
igitur, gaudeamus! . . . Nobis sub
ridente luna, per urbem quaerentes
puellas eamus! ut cras, fortunati Caesares,
dicamus: Veni, vidi, vici! Gaudeamus
igitur!*

The two choruses together:

The Soldiers:

Villes entourées, etc.

Faust, Mephistopheles and the Students:

Iam nox stellata, etc.

PART III

The scene of the third part is Marguerite's chamber, which is empty as Faust enters and contemplates it in rapturous anticipation. Mephistopheles appears and bids him hide, for Marguerite is coming. She prepares to retire, singing the folk-like "The King of Thule."* Again Mephistopheles summons his minions, this time the will-o'-the-wisps (Goethe's *Irrlichter*; Berlioz' *Follets*), to put a charm upon the mind and the heart of the guileless country girl with a vision of Faust. Mephistopheles sings a serenade of mock warning about man's deceit of innocent femininity, while the Spirits of the Air join him, subsequently vanishing at his command (with a descending scale in the strings). There follows a love duet as the pair first encounter.† The duet becomes a trio as Mephistopheles comes in to warn them that the neighbors are about to find them out. One thing Faust forgot to exact from the devil was privacy! The finale becomes a general ensemble with the neighbors as a jeering chorus.

SCENE IX

(Drums and trumpets sound a retreat)

Faust (evening, in Margaret's chamber):

Merci, doux crépuscule! Oh! sois le
bienvenu!
Éclaire enfin ces lieux, sanctuaire in-
connu,
Où je sens à mon front glisser comme
un beau rêve,
Comme le frais baiser d'un matin qui
se lève.
C'est de l'amour, j'espère. . . . Oh!
comme on sent ici
S'envoler le souci!
Que j'aime ce silence, et comme je re-
spire
Un air pur!

O jeune fille! O ma charmantel
O ma trop idéale amante!
Quel sentiment j'éprouve en ce moment
fatal!
Que j'aime à contempler ton chevet
virginal!
Quel air pur je respire!
Seigneur! Seigneur!
Après ce long martyre,
Que de bonheur!

*(Faust, walking slowly, examines with
a passionate curiosity the interior of
Margaret's room.)*

* The melody stresses the raised fourth, characteristic of the Lydian mode, in each opening phrase, stated by the viola solo and repeated by the singer. She sings absently, without any thought of the expressive content of the verses, pausing between the last snatches of the old song as she braids her hair.

† Goethe's preliminaries of first acquaintance in Marguerite's garden are dispensed with — Berlioz has found the necessary contraction of the story with the help of the devil, whose machinations have speeded the affair with love *before* first sight.

SCENE X

Mephistopheles. Faust

Mephistopheles (rushing in) :

Je l'entends! Sous ces rideaux de soie
Cache-toi!

Faust:

Dieu! mon coeur se brise dans la joie!

Mephistopheles:

Profite des instants. Adieu, modère-toi,
Ou tu la perds.

(He hides Faust behind the curtains)

Bien. Mes follets et moi,
Nous allons vous chanter un bel
épithalame.

Faust:

Oh! calme-toi, mon âme.

SCENE XI

Marguerite. Faust (hidden)

*Marguerite (entering, holding a lamp
in her hand) (Exit Mephis-
topheles) :*

Que l'air est étouffant!
J'ai peur comme un enfant;
C'est mon rêve d'hier qui m'a toute
troublée . . .
En songe je l'ai vu lui, mon futur amant.
Qu'il était beau! Dieu! j'étais tant
aimée!
Et combien je l'aimais!
Nous verrons-nous jamais
Dans cette vie?
Foliel!

(She sings while braiding her hair.)

LE ROI DE THULÉ *(Medieval Song)*

Autrefois un roi de Thulé,
Qui jusqu'au tombeau fut fidèle,
Reçut, à la mort de sa belle,
Une coupe d'or ciselé.

Comme elle ne le quittait guère,
Dans les festins les plus joyeux,
Toujours une larme légère
À sa vue humectait ses yeux.

Ce prince, à la fin de sa vie,
Lègue ses villes et son or,
Excepté la coupe chérie
Qu'à la main il conserve encor.
Il fait, à sa table royale,
Asseoir ses barons et ses pairs,
Au milieu de l'antique salle
D'un château que baignaient les mers.

Le buveur se lève et s'avance
Auprès d'un vieux balcon doré;
Il boit, et soudain sa main lance
Dans les flots le vase sacré.
Le vase tombe; l'eau bouillonne,
Puis se calme aussitôt après.
Le vieillard pâlit et frissonne:
Il ne boira plus désormais.

Autrefois un roi . . . de Thulé
Jusqu'au tombeau . . . fut fidèle . . . Ah!

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SCENE XII

(A square before Marguerite's house)

Mephistopheles and Will-o'-the-wisps

Evocation

Mephistopheles:

Esprits des flammes inconstantes,
Accourez! j'ai besoin de vous.
Accourez! Accourez!

Follets capricieux, vos lueurs malfai-
santes
Vont charmer une enfant et l'amener à
nous.

Au nom du diable, en danse!
Et vous, marquez bien la cadence,
Ménétriers d'enfer, ou je vous éteins
tous.

(Minuet of the will-o'-the-wisps.)

*Mephistopheles (pretending to play a
hurdy-gurdy):*

Maintenant,
Chantons à cette belle une chanson
morale,
Pour la perdre plus sûrement.

*(Serenade of Mephistopheles with
chorus of will-o'-the-wisps.)*

Mephistopheles:

Devant la maison
De celui qui t'adore,
Petite Louison,
Que fais-tu dès l'aurore?
Au signal du plaisir,
Dans la chambre du drille
Tu peux bien entrer fille,
Mais non fille en sortir.

Chorus:

Que fais-tu? Hal

Mephistopheles (with Chorus):

Il te tend les bras:
Près de lui tu cours vite.
Bonne nuit, hélas!
Bonne nuit, ma petite.
Près du moment fatal
Fais grande résistance,
S'il ne t'offre d'avance
Un anneau conjugal.

Mephistopheles:

Chut! disparaïssez! . . .

(The will-o'-the-wisps vanish.)

Silence!

Allons voir roucouler nos tourtereaux!

SCENE XIII

Duet

Marguerite (seeing Faust):

Grands dieux!
Que vois-je! est-ce bien lui? dois-je en
croire mes yeux? . . .

Faust:

Ange adoré, dont la céleste image
Avant de te connaître illuminait mon
coeur,
Enfin je t'aperçois, et du jaloux nuage
Qui te cachait encor mon amour est
vainqueur.
Marguerite, je t'aime!

Marguerite:

Tu sais mon nom! Moi-même
J'ai souvent dit le tien:
Faust!

Faust:

Ce nom est le mien;
Un autre le sera, s'il te plaît davantage.

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Marguerite.

En songe je t'ai vu tel que je te revois.

Je reconnais ta voix,
Tes traits, ton doux langage . . .

Je . . . t'attendais.

Ma tendresse inspirée
Était d'avance à toi.

Faust:

En songe tu m'as vu!

Et tu m'aimais?

Marguerite adorée!

Marguerite est à moi.

Marguerite:

Mon bien-aimé, ta noble et douce image
Avant de te connaître illuminait mon
cœur!

Enfin, je t'aperçois et du jaloux nuage
Qui te cachait encor ton amour est
vainqueur.

Faust:

Ange adoré, etc.

Marguerite:

Je ne sais quelle ivresse
Brûlante, enchanteresse,
Dans ses bras me conduit.

Faust:

Marguerite! O tendresse!
Cède à l'ardente ivresse
Qui vers toi m'a conduit.

Marguerite:

Quelle langueur s'empare de mon
êtrer . . .

Dans mes yeux des pleurs . . .
Tout s'efface . . . Je meurs . . .

Faust:

Au vrai bonheur dans mes bras tu vas
naître,

Viens . . .

SCENE XIV

Faust, Marguerite, Mephistopheles, and Chorus

Mephistopheles (entering suddenly):
Allons, il est trop tard!

Marguerite:
Quel est cet homme?

Faust:
Un sot.

Mephistopheles:
Un ami.

Marguerite:
Son regard
Me déchire le cœur.

Mephistopheles:
Sans doute je dérange . . .

Faust:
Qui t'a permis d'entrer?

Mephistopheles:
Il faut sauver cet ange!
Déjà tous les voisins, éveillés par nos
chants,

Accourent, désignant la maison aux
passants;
En raillant Marguerite, ils appellent sa
mère.
La vieille va venir . . .

Faust:
Que faire?

Mephistopheles:
Il faut partir.

Faust:
Damnation!

Mephistopheles:
Vous vous verrez demain; la consolation
Est bien près de la peine.

Marguerite:
Oui, demain, bien-aimé. Dans la chambre
prochaine
Déjà j'entends du bruit.

Faust:

Adieu donc, belle nuit
A peine commencée! Adieu, festin
d'amour
Que je m'étais promis!

Mephistopheles:

Partons, voilà le jour!

Faust:

Te reverrai-je encor, heure trop fugitive,
Où mon âme au bonheur allait enfin
s'ouvrir?

Mephistopheles:

La foule arrive:
Hâtons-nous de partir!

Chorus of Neighbors in the Street:

Holà! mère Oppenheim, vois ce que fait
ta fille!

L'avis n'est pas hors de saison:
Un galant est dans ta maison,
Et tu verras dans peu s'accroître ta
famille. Holà!

Marguerite:

Ciel! entends-tu ces cris? Devant Dieu,
je suis morte
Si l'on te trouve ici!

Mephistopheles:

Viens! on frappe à la porte!

Faust:

O fureur!

Mephistopheles:

O sottise!

Marguerite:

Adieu. Par le jardin
Vous pouvez échapper.

Faust:

O mon ange! à demain!

Mephistopheles:

À demain! à demain!

Faust:

Je connais donc enfin tout le prix de la
vie.

Le bonheur m'apparaît, il m'appelle,
et je vais le saisir.

L'amour s'est emparé de mon âme ravie,
Il comblera bientôt mon dévorant désir.

Marguerite:

O mon Faust bien aimé, je te donne ma
vie!

L'amour s'est emparé de mon âme ravie,
Il m'entraîne vers toi: te perdre c'est
mourir.

Mephistopheles:

Je puis donc à mon gré te traîner dans
la vie,

Fier esprit! Et le moment approche où
je vais te saisir.

Sans combler ton dévorant désir,
L'amour en t'enivrant doublera ta folie

PART IV

Part Four opens with Marguerite's heartbroken song of grief in the belief that she has been abandoned by her lover (the famous *Mein Ruh ist hin*,* with English horn solo). Before its close, a chorus of students, reminiscent of her first meeting with Faust, is heard in the distance. There follows Faust's "Invocation to Nature": "Bright sparkling worlds above, towards you leaps forth the piteous cry of a heart in anguish, of a soul madly longing, madly striving for joy." These two airs bring the characters of Marguerite and Faust, in turn, to their fullest emotional expression, for each is now swept on the current of a lover's passion. Thus the final part is the climax of intensity and all is to be capped by the mad ride which is to follow.

Mephistopheles appears and reveals that Marguerite has (unwittingly) poisoned her mother by the sleeping draught Faust had provided her with to facilitate their nightly meetings. Marguerite, he divulges, is in prison and sentenced to death. Faust, frantic, demands that Mephistopheles rescue her. Mephistopheles makes the condition that Faust first put his signature to a parchment, and this,

* Which Schubert had set as "*Gretchen am Spinraade*."

under the pressure of his desperation, he quickly does. As the pact is sealed there is a tap on the tam tam, and a dread silence. Now Mephistopheles, triumphant, summons up two black horses and upon them they gallop off. But their ride proves a final deception — they are headed not for Marguerite but for Hell itself. They pass a chorus of peasants intoning a *Sanctus*. The horses (and the music) slow up and stop for a moment. But Faust is impatient. The music quickens and gives a sense of mad impulsion in their flight; they are at the last surrounded by the devils and the damned souls of Pandemonium who chant in unison. "The language here put in the mouths of these spirits," says a note, "is that which, according to Swedenborg, is ordinarily spoken by the demons and the damned." Yet the actual syllables are Berlioz' own.

After the scene of horror there is another moment of awed silence, and a voice "on earth" announces that the deed has been accomplished. At last a chorus of angels welcome Marguerite, pardoned by the Almighty, into their celestial company.

SCENE XV

Romance

Marguerite (alone) :

D'amour l'ardente flamme
Consume mes beaux jours,
Ah! la paix de mon âme
A donc fui pour toujours!

Son départ, son absence,
Sont pour moi le cercueil,
Et loin de sa présence
Tout me paraît en deuil.

Alors ma pauvre tête
Se dérange bientôt;
Mon faible cœur s'arrête,
Puis se glace aussitôt.

Sa marche que j'admire,
Son port si gracieux,
Sa bouche au doux sourire,
Le charme de ses yeux,

Sa voix enchanteresse
Dont il sait m'embraser,
De sa main la caresse,
Hélas! et son baiser,

D'une amoureuse flamme
Consument mes beaux jours.
Ah! la paix de mon âme
A donc fui pour toujours!

Je suis à ma fenêtre
Ou dehors tout le jour:
C'est pour le voir paraître
Ou hâter son retour.

Mon cœur bat et se presse
Dès qu'il le sent venir;
Au gré de ma tendresse
Puis-je le retenir!

O caresses de flamme!
Que je voudrais un jour
Voir s'exhaler mon âme
Dans ses baisers d'amour.

*(Chorus of soldiers and students heard
in the distance.)*

Soldiers:

Au son des trompettes
Les braves soldats
S'élançant aux fêtes
Ou bien aux combats
Si grande est la peine,
Le prix est plus grand.

Marguerite:

Bientôt la ville entière au repos va se
rendre;
Clairons, tambours du soir déjà se font
entendre
Avec des chants joyeux,
Comme au soir où l'amour offrit Faust
à mes yeux.

Students:

*Iam nox stellata velamina pandit.
Per urbem quaerentes puellas eamus.*

Marguerite:

Il ne vient pas!
Hélas!

SCENE XVI

Invocation to Nature (Forests and caves)

Faust:

Nature immense, impénétrable et fière,
Toi seule donnes trêve à mon ennui sans
fin,
Sur ton sein tout puissant je sens moins
ma misère,
Je retrouve ma force, et je crois vivre
enfin.
Oui, soufflez, ouragans! Criez, forêts
profondes!

Croulez, rochers! Torrents, précipitez vos
ondes!
A vos bruits souverains ma voix aime à
s'unir.
Forêts, rochers! torrents, je vous adore!
Mondes
Qui scintillez, vers vous s'élance le désir
D'un coeur trop vaste et d'une âme
altérée
D'un bonheur qui la fuit.

SCENE XVII

Mephistopheles (climbing the precipice):

A la voûte azurée
Aperçois-tu, dis-moi, l'astre d'amour
constant?
Son influence, ami, serait fort nécessaire;
Car tu rêves ici, quand cette pauvre
enfant,
Marguerite . . .

Faust:

Tais-toi!

Mephistopheles:

Sans doute il faut me taire,
Tu n'aimes plus! Pourtant en un cachot
traînée,
Et pour un parricide à la mort con-
damnée . . .

Faust:

Quoi!

Mephistopheles:

J'entends des chasseurs qui parcourent
les bois.

Faust:

Achève, qu'as-tu dit? Marguerite en
prison? . . .

Mephistopheles:

Certaine liqueur brune, un innocent
poison,
Qu'elle tenait de toi pour endormir sa
mère
Pendant vos nocturnes amours,
A causé tout le mal. Caressant sa
chimère,
T'attendant chaque soir, elle en usait
toujours.
Elle en a tant usé, que la vieille en est
morte.
Tu comprends maintenant.

Faust:

Feux et tonnerrel

Mephistopheles:

En sorte
Que son amour pour toi la conduit . . .

Faust:

Sauve-la,
Sauve-la, misérable!

Mephistopheles:

Ah! je suis le coupable!
On vous reconnaît là,
Ridicules humains! N'importe!
Je suis le maître encor de t'ouvrir cette
porte.
Mais qu'as-tu fait pour moi
Depuis que je te sers?

Faust:

Qu'exiges-tu?

Mephistopheles:

De toi?
Rien qu'une signature
Sur ce vieux parchemin.
Je sauve Marguerite à l'instant, si tu
jures
Et signes ton serment de me servir
demain.

Faust:

Eh! que me fait *demain*, quand je souffre
à cette heure?
Donne. (*He signs*) Voilà mon nom.
Vers sa sombre demeure
Volons donc maintenant. O douleur
insensée!
Marguerite, j'accours!

Mephistopheles:

A moi, Vortex! Giaour!
Sur ces deux noirs chevaux, prompts
comme la pensée,
Montons, et au galop. La justice est
pressée.

SCENE XVIII

The Ride to the Abyss

Faust and Mephistopheles, galloping on two black horses

Faust:

Dans mon coeur retentit sa voix
désespérée . . .

O pauvre abandonnée!

*Chorus of peasants kneeling before a
wayside cross:*

*Sancta Maria, ora pro nobis
Sancta Magdalena, ora pro nobis.*

Faust:

Prends garde à ces enfants, à ces femmes
prient
Au pied de cette croix.

Mephistopheles:

Eh qu'importe! en avant!

Chorus:

Sancta Margarita . . . — Ah!

*(Cries of fright. The Chorus scatters in
confusion. The riders pass by.)*

Faust:

Dieux! un monstre hideux en hurlant
nous poursuit!

Mephistopheles:

Tu rêves!

Faust:

Quel essaim de grands oiseaux de nuit!
Quels cris affreux! . . . ils me frappent
de l'aile! . . .

Mephistopheles (reining his horse):

Le glas des trépassés sonne déjà pour elle.
As-tu peur? retournons! *(They halt.)*

Faust:

Non, je l'entends, courons!

(The horses redouble their speed.)

Mephistopheles (spurring his horse):
Hop! Hop! Hop!

Faust:

Regarde, autour de nous, cette ligne
infinie
De squelettes dansant!
Avec quel rire horrible ils saluent en
passant!

Mephistopheles:

Hop! hop! . . . pense à sauver sa vie.
Hop! . . . et ris-toi des morts!

*Faust (more and more terrified and
breathless):*

Nos chevaux frémissent,
Leurs crins se hérissent,
Ils brisent leurs mors!
Je vois onduler
Devant nous la terre;
J'entends le tonnerre
Sous nos pieds rouler!
Il pleut du sang!!!

Mephistopheles (in a voice of thunder):

Cohortes infernales,
Sonnez vos trompes triomphales!
Il est à nous!

Faust:

Horreur! Ah!

Mephistopheles:

Je suis vainqueur!

(They fall into the abyss.)

SCENE XIX

Pandemonium

Chorus of demons and the damned:
Has! Irimiru Karabrao! Has! Has! Has!

*Chorus: (The demons carry Mephis-
topheles in triumph)*

*Tradioun marexil firtrudinxé burrudixé
Fory my dinkorlitz. O méri kariu! O
mevixé!*

*Meri kariba! O midara caraibo lakinda,
Méroundor dinkorlitz. Tradioun marexil,
Tradioun burrudixé, trudinixé caraibo.*

Fir omevixé méronдор.

Mit aysko, méronдор, mit aysko! Oh!

(The demons dance around Mephistopheles.)

Diff! diff! méronдор, méronдор aysko!

Has! has! Satan! Has! has! Belphegor!

*Has! has! Mephisto! Has! has! Kroïx!
Diff! diff! Astaroth! Belzébuth! Belphegor!*

*Astaroth! Méphisto! Sat, sat rayk
irkimour.*

Has! has! Méphisto! Irimiru karabrao.

(On earth)

Basses:

Alors l'enfer se tut.

*L'affreux bouillonnement de ses grands
lacs de flammes,*

*Les grincements de dents de ses tour-
menteurs d'âmes,*

*Se firent seuls entendre; et, dans ses
profondeurs,*

Un mystère d'horreur s'accomplit.

Small Chorus:

O terreurs! . . .

(In heaven.)

Seraphim bowing before the Almighty:

Laus! Hosanna!

Elle a beaucoup aimé, Seigneur! . . .

EPILOGUE

Soprano solo:

Margarita!!! . . .

*Chorus of Angels (Apotheosis of Mar-
guerite):*

Remonte au ciel, âme naïve

Que l'amour égara;

Viens revêtir ta beauté primitive

Qu'une erreur altéra.

Viens, les vierges divines,

Tes soeurs les Séraphines,

Viens, Margarita!

Viens!

(End)

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ENTR'ACTE

BERLIOZ AND GOETHE'S FAUST

IT could be said that no piece of literature in any language has been more suggestive, more stimulating and inspiring to what is sometimes called the "Romantic imagination" in music than Goethe's *Faust*. At the same time, few poems have been less serviceable for musical treatment. That colossus, beginning with a whiff of theatrical grease paint and ending with a beatific assertion of an eternal principle, traversing all things earthly, sub- and super-earthly, from the loathsome to the sublime, with scenes and characters and philosophies related only because they are contained in a single universal panorama, is the stuff of literature rather than music or even the stage. Any composer who tried to do justice to Goethe defeated his own purpose. Schumann put together unconnected "scenes," mostly from the Second Part, more conscientiously than wisely so far as dramatic interest and musical suitability were concerned. Boito, a post-Berlioz intellectual, was also too faithful to the great German poet, fell also into the pitfall of Part Two, and produced in *Mefistofele* an opera which, in spite of its engrossing music, disperses its dramatic interest by devoting an act to the classical *Walpurgisnacht*. Gounod, on the other hand, was wise enough to be completely unscrupulous about Goethe. He and his librettists, Barbier and Carré, simply ignored the abstractions and symbolisms of the Second Part, and helped themselves to those episodes in the First Part which offered first-rate operatic material—the pact with the devil, the garden seduction, the duel with Valentine, and above all the prison scene, which, with its dénouement of perdition for Faust and salvation for Marguerite, offered an unbeatable operatic finale. Berlioz ignored the garden scene and the part of Valentine, obviously because they called for stage action and would have encumbered an oratorio. He delayed the pact with the devil until just before the end, so increasing the excitement of the final climax. The prison scene he could well have used; he passed it by because he had contrived a still better one for his own uses—Faust and Mephistopheles galloping to Hell on two black mares, the chorus of demons at last superseded by a heavenly chorus proclaiming the salvation of Marguerite. It is a characteristic close for a prodigious scene in which Berlioz revels throughout in his device of sudden and complete contrasts.

Indeed, the tremendous effectiveness of *La Damnation de Faust* lies in these vivid contrasts. The Easter Hymn, the alluring choruses of sylphs and of will-o'-the-wisps, the fiends shouting the jargon of Hell

(Continued on page 32)

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LIST OF WORKS

Performed in the Evening Series

DURING THE SEASON 1954 - 1955

- BARBER....."Prayers of Kierkegaard" for Mixed Chorus, Soprano
Solo, and Orchestra, *Op.* 30
(*First performance in New York*)
LEONTYNE PRICE, *Soprano*
MARY McMURRAY, *Contralto*
EARL RINGLAND, *Tenor*
THE SCHOLA CANTORUM, Hugh Ross, *Director*
II December 8
- BERLIOZ....."The Damnation of Faust", Dramatic Legend, *Op.* 24
SUZANNE DANCO, *Soprano*
DAVID POLERI, *Tenor*
MARTIAL SINGHER, *Baritone*
DONALD GRAMM, *Baritone*
HARVARD GLEE CLUB AND RADCLIFFE CHORAL SOCIETY
G. WALLACE WOODWORTH, *Conductor*
V March 9
- BRAHMS.....Symphony No. 2, in D major, *Op.* 73
III January 12
- DEBUSSY....."La Mer," Three Orchestral Sketches
II December 8
- DUKAS....."L'Apprenti Sorcier," Scherzo, after a Ballad by Goethe
I November 17
- HAYDN.....Symphony in D major, No. 53 ("L'Impériale")
II December 8
- HONEGGER.....Symphony No. 5
I November 17
- MARTINU.....Fantaisies Symphoniques (Symphony No. 6)
(*First performance in New York*)
III January 12
- MOZART.....Symphony in D major, "Prague," No. 38 (K. 504)
I November 17
- PERAGALLO.....Violin Concerto
(*First performance in New York*)
Soloist: JOSEPH FUCHS
I November 17
- PFITZNER.....Overture to "Das Christelflein," *Op.* 20
III January 12
- SATIE.....Two "Gymnopédies" (Orchestrated by Debussy)
II December 8
- SCHUMANN.....Symphony No. 4, in D minor, *Op.* 120
III January 12
- TCHAIKOVSKY....."Fantaisie de Concert," for Piano and Orchestra
Soloist: VERA FRANCESCHI
IV February 9
- "Hamlet," Symphonic Poem, *Op.* 67a
IV February 9
- Variations from the Suite "Mozartiana," *Op.* 61
IV February 9
- Symphony No. 6 in B minor, "Pathétique," *Op.* 74
IV February 9

PIERRE MONTEUX conducted the concert of February 9

LIST OF WORKS

Performed in the Afternoon Series

DURING THE SEASON 1954 - 1955

- BACH.....Brandenburg Concerto No. 6 in B-flat major, for Strings
II December 11
- BARBER....."Prayers of Kierkegaard" for Mixed Chorus, Soprano
Solo, and Orchestra, *Op.* 30
(First performance in New York)
LEONTYNE PRICE, *Soprano*
MARY McMURRAY, *Contralto*
EARL RINGLAND, *Tenor*
THE SCHOLA CANTORUM, Hugh Ross, *Director*
II December 11
- BEETHOVEN.....Symphony No. 7, in A major, *Op.* 92
I November 20
- BERLIOZ.....Fantastic Symphony, *Op.* 14A
I November 20
"The Damnation of Faust," Dramatic Legend, *Op.* 24
SUZANNE DANCO, *Soprano*
DAVID POLERI, *Tenor*
MARTIAL SINGHER, *Baritone*
DONALD GRAMM, *Baritone*
HARVARD GLEE CLUB AND RADCLIFFE CHORAL SOCIETY
G. WALLACE WOODWORTH, *Conductor* V March 12
- GLUCK.....Overture to "Alceste"
I November 20
- HANDEL.....Suite for Orchestra (from the Water Music)
Arranged by Hamilton Harty
III January 15
- MARTINU.....Fantaisies Symphoniques (Symphony No. 6)
III January 15
- MOZART.....Overture to "The Magic Flute"
IV February 12
- RAVEL....."La Valse," Choreographic Poem
III January 15
- SAINT-SAENS.....Concerto for Pianoforte No. 4, in C minor, *Op.* 44
Soloist: ALEXANDER BRAILOWSKY III January 15
- SCHUMANN.....Symphony No. 3, in E-flat major, "Rhenish," *Op.* 97
IV February 12
- SESSIONS....Orchestral Suite from "The Black Maskers" (Leonid Andreyeff)
IV February 12
- SIBELIUS....."The Swan of Tuonela," Legend from the
Finnish Folk-epic, "Kalevala"
English horn: LOUIS SPEYER IV February 12
- STRAVINSKY....."Orpheus," Ballet in Three Scenes
II December 11
Suite from the Ballet "Petrouchka"
Piano: BERNARD ZIGHERA IV February 12
- PIERRE MONTEUX conducted the concert of February 12

and the final angelic chorus offer more variety in choral effects than any other score one could name. These choruses are, in every instance, backgrounds to bring into relief the three principal characters, which in themselves are vivid musical portraits. Faust is a figure of darkly colored tones, of melancholy growing into passion, a concept not without nobility; Marguerite is idyllic innocence drawn in luminous tones, her singing sometimes suffused with an antique modalism; the clarinets and flutes give her portrait a pure and maidenly simplicity, but in her duet and last air her music glows with passion under the devil's spell. Mephistopheles, hovering around each, malicious and persuasive, is introduced by sharp explosions of brass; he sings in a deft and implacable line, subject to swift change, often with a growling and ominous undercurrent of trombone. The power of this portrait is sharpened by constant juxtaposition with his victims as he converses with them or gives his commands.

Liszt, later writing his *Faust Symphony*, owed much to these three portraits, not in their actual notation but in their general musical conception.* By isolating them, for symphonic reasons, into three separate movements, he forfeited Berlioz' advantage of contrast by the interplay of plot and dialogue. Mephistopheles suffered most by this segregation. Faust can be imagined brooding in his study, Gretchen dreaming of love in her boudoir, but the Spirit of Denial is without function unless he is shown practicing his wiles upon someone. Liszt's Mephistopheles, while brilliantly drawn, has sometimes more flash and tinsel than lurid glare of brimstone, and the same may be said of Boito's Mefistofele. The Mephistopheles of Berlioz could be called more deeply terrifying than Goethe's symbolic figure. It looks back to the truly dreadful Mephisto of Christopher Marlowe — the product of an age which actually believed, or almost believed, in a flesh-and-blood devil. Berlioz' galloping measures, as Faust is ridden to perdition, are perhaps only less terrible than the fateful moment of Marlowe's *Dr. Faustus* as the philosopher's hour of doom strikes.

* Berlioz dedicated his *Damnation of Faust* to Liszt, whose *Faust Symphony* was composed some years later (1853-54). Lina Ramann relates in her biography of Liszt how the master told her that the idea for his *Symphony* came to him in the '40's when he heard Berlioz' work in Paris.

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Roussel "Bacchus et Ariane"

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Schumann Symphony No. 1 ("Spring"); Overture, "Genoveva"

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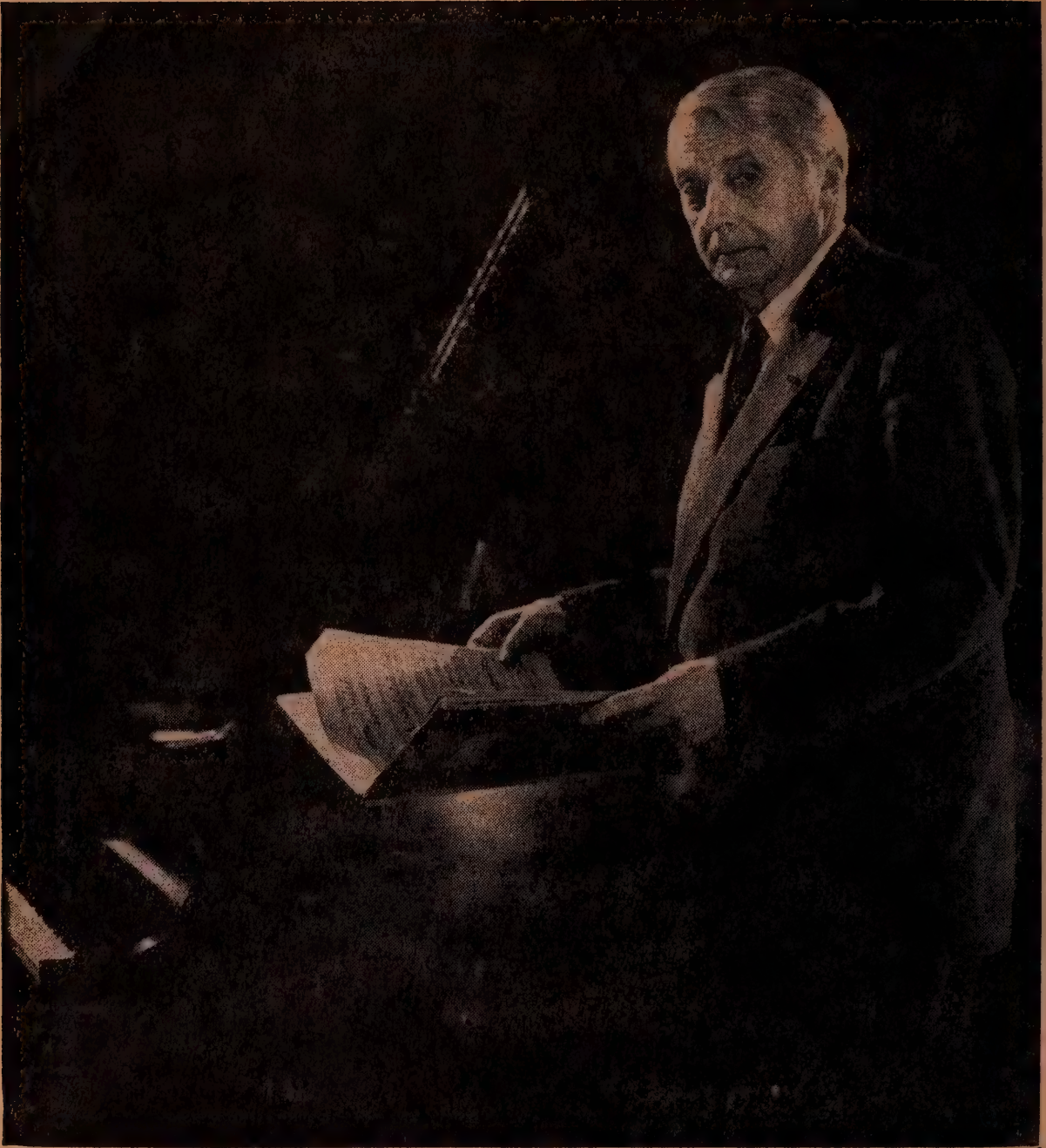
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Concert Bulletin of the First Concert

FRIDAY EVENING, *November 19*

with historical and descriptive notes by

JOHN N. BURK

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Program

GLUCK Overture to "Alceste"

BEETHOVEN.....Symphony No. 7, in A major, *Op. 92*

- I. Poco sostenuto; Vivace
- II. Allegretto
- III. Presto; Assai meno presto; Tempo primo
- IV. Allegro con brio

I N T E R M I S S I O N

BERLIOZ.....Fantastic Symphony, *Op. 14A*

- I. Reveries, Passions
Largo: Allegro agitato e appassionato assai
 - II. A Ball
Waltz: Allegro non troppo
 - III. Scene in the Meadows
Adagio
 - IV. March to the Scaffold
Allegretto non troppo
 - V. Dream of a Witches' Sabbath
Larghetto: Allegro
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OVERTURE TO "ALCESTE"

By CHRISTOPH WILLIBALD GLUCK

Born July 2, 1714, at Weidenwang in the Upper Palatinate; died November 25, 1787, at Vienna

"*Alceste, Tragedia per Musica*," text by Ranieri di Calzabigi, was first performed in Vienna December 16, 1767. It was introduced to Paris October 23, 1776, the text translated into French by Bailli du Roullet. The Overture as here performed was edited by Felix Weingartner in 1898, with an ending for concert purposes.

The orchestration is as follows: 2 flutes, 2 oboes, 2 bassoons, contra-bassoon, 2 horns, 3 trombones and strings.

"**A**LCESTE," following *Orfeo ed Eurydice* (which had the same librettist) by five years in Vienna, was Gluck's second declaration of drastic reform in opera. The subject had been treated before and was treated subsequently by other composers. But the challenge in Gluck's *Alceste* was his complete adherence, in the drama of Euripides, to the atmosphere of sombre tragedy unrelieved.

Gluck had proclaimed that an overture should be a true preparation for the mood of the drama to follow, and in *Alceste* he was as good as his word. Alfred Einstein, in his invaluable book on Gluck, writes: "Beauty enters with the overture, called an '*intrada*' by Gluck, presumably because it leads without a break into the scene. It is the first truly tragic introduction to an opera. The *tutti* is darkly colored by the trio of trombones, the form not in the least sonata-like and 'dramatic' but heavily charged, neutral, purely a prologue to a gloomy action and especially disconsolate where it becomes gentle and supplicating. But Fate is inexorable, like the suspended A in the basses. This piece in D minor is the ancestor of an illustrious line from the Overture to *Don Giovanni* to the *Tragic Overture* of Brahms."

As the opera opens, King Admetos is mortally ill, and Alceste, his wife, prays in the temple of Apollo for his life. Apollo answers that her husband may be spared only if another victim is found to take his place. Alceste submits herself for this sacrifice. Alceste finds Admetos in Hades and is about to be torn from him in fulfillment of the decree of Apollo, when Heracles rushes in and persuades the implacable god to relent and spare the lives of both. The intervention of Heracles was added by du Roullet in the French version, which differs considerably from the original.

The overture to *Alceste* is described by Ernest Newman, in his book on Gluck, as "a notable triumph of dramatic expression, and is

all the more remarkable by its complete contrast with the aimless futility of the overture to *Orfeo*. Gluck's hold upon dramatic feeling is admirable at all times, and nowhere, perhaps, has he maintained this hold with such consummate power as in the overture to *Alceste*. A short, sombre phrase in D minor (*lento*) leads into an *andante* of a dolent expression, which in its turn glides into what may be called the second subject in A minor, a dolorous phrase of peculiar form, giving to the ear something of the same impression as a pyramid gives to the eye; it commences broadly and smoothly on the chord of the dominant, and then strikes upward to the pointed chord of the minor ninth, producing a transition from absolute breadth of harmony to the most poignant contrast possible. This leads on into a passage of storm and stress, that finally dies down as if in exhaustion, leading again into the *lento* prelude, this time in A minor, and then into the *andante* again. The pyramidal theme now recurs in D minor, and here the ascent to the culminating note is even more dolorous, and the discord of the minor ninth even more poignant, by reason of its occurrence four notes higher in the scale, the minor ninth being this time based on A. The rest of the overture follows the order already described."

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SYMPHONY NO. 7 IN A MAJOR, *Op.* 92

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

BEETHOVEN was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely occupy him, and the *Seventh Symphony* is no exception. It was in the summer of 1812 that the work was completed.* Four years had elapsed since the Pastoral Symphony, but they were not unproductive years. And the *Eighth* followed close upon the *Seventh*, being completed in October, 1812. Beethoven at that time had not yet undertaken the devastating cares of a guardianship, or the lawsuits which were soon to harass him. His deafness, although he still attempted to conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

The sketches for the *Seventh Symphony* are in large part indeterminate as to date, although the theme of the Allegretto is clearly indicated in a sketchbook of 1809. Grove † is inclined to attribute the real inception of the work to the early autumn of 1811, when Beethoven, staying at Teplitz, near Prague, "seems to have enjoyed himself thoroughly — in the midst of an intellectual and musical society — free and playful, though innocent.

* The manuscript score was dated by the composer "1812; 31ten —"; then follows the vertical stroke of the name of the month, the rest of which a careless binder trimmed off, leaving posterity perpetually in doubt whether it was May, June, or July.

† Sir George Grove: *Beethoven and his Nine Symphonies* (1896).



“Varnhagen von Ense and the famous Rahel, afterwards his wife, were there; the Countess von der Recke from Berlin; and the Sebalds, a musical family from the same city, with one of whom, Amalie, the susceptible Beethoven at once fell violently in love, as Weber had done before him; Varena, Ludwig Löwe the actor, Fichte the philosopher, Tiedge the poet, and other poets and artists were there too; these formed a congenial circle with whom his afternoons and evenings were passed in the greatest good-fellowship and happiness.” There was more than one affair of the heart within the circle, and if the affairs came to no conclusion, at least they were not uncondusive to musical romancing. “Here, no doubt,” Grove conjectures, “the early ideas of the *Seventh Symphony* were put into score and gradually elaborated into the perfect state in which we now possess them. Many pleasant traits are recorded by Varnhagen in his letters to his fiancée and others. The coy but obstinate resistance which Beethoven usually offered to extemporising he here laid entirely aside, and his friends probably heard, on these occasions, many a portion of the new Symphony which was seething in his heart and brain, even though no word was dropped by the mighty player to enlighten them.”

It would require more than a technical yardstick to measure the true proportions of the *Seventh Symphony* — the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the Finale) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality — the slow movement of the *Fourth*, many parts of the “Pastoral” are static by comparison. Even the *Fifth Symphony* dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert’s great *Symphony in C major*, very different of course from Beethoven’s *Seventh*, makes a similar effect of grandeur by similar means in its Finale.

The long introduction (Beethoven had not used one since his *Fourth Symphony*) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the symphony “the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form.” If any other composer could impel an inexorable rhythm, many times repeated, into a vast music — it was Wagner.

In the Allegretto Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different Allegretto of the *Eighth*). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. Beethoven was inclined, in his last years, to disapprove of the lively tempo often used, and spoke of changing the indication to Andante quasi allegretto.

The third movement is marked simply "presto," although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of fortissimo and piano. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful presto, although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The Finale has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters. Schumann calls it "hitting all around" (*"schlagen um sich"*): "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the Finale and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.*

* In an interesting article, "Celtic Elements in Beethoven's *Seventh Symphony*" (*Musical Quarterly*, July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a "*ronde des paysans*," are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp rebuke. Never did he evolve a more purely musical scheme.

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December 8, 1813, is named by Paul Bekker as the date of "a great concert which plays a part in world history," for then Beethoven's *Seventh Symphony* had its first performance. If the importance of the occasion is to be reckoned as the dazzling emergence of a masterpiece upon the world, then the statement may be questioned. We have plentiful evidence of the inadequacy of the orchestras with which Beethoven had to deal. Beethoven conducting this concert was so deaf that he could not know what the players were doing, and although there was no obvious slip at the concert, there was much trouble at rehearsals. The violinists once laid down their bows and refused to play a passage which they considered impossible. Beethoven persuaded them to take their parts home to study, and the next day all went well. A pitiful picture of Beethoven attempting to conduct is given by Spohr, who sat among the violins. So far as the bulk of the audience is concerned, they responded to the Allegretto of the symphony, but their enthusiasm soon gave way to ecstasy before the exciting drum rolls and fanfares of the battle piece, *Wellington's Victory*, which followed. The performance went very well according to the reports of all who were present, and Beethoven (whatever he may have expected — or been able to hear) was highly pleased with it. He wrote an open letter of gratitude (which was never published) to the *Wiener Zeitung*. The newspaper reports were favorable, one stating that "the applause rose to the point of ecstasy."

A fairly detailed account of the whole proceeding can be pieced together from the surviving accounts of various musical dignitaries who were there, most of them playing in the orchestra. The affair was a "grand charity concert," from which the proceeds were to aid the "Austrians and Bavarians wounded at Hanau" in defense of their country against Napoleon (once revered by Beethoven). Mälzel proposed that Beethoven make for this occasion an orchestral version of the *Wellington's Victory* he had written for his newly invented mechanical player — the "pan-harmonicon," and Beethoven, who then



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still looked with favor upon Mälzel, consented. The hall of the University was secured and the date set for December 8.

The program was thus announced:

- I. "An entirely new Symphony," by Beethoven (the Seventh, in A major).
- II. Two Marches played by Mälzel's Mechanical Trumpeter, with full orchestral accompaniment — the one by Dussek, the other by Pleyel.
- III. "Wellington's Victory."

All circumstances were favorable to the success of the concert. Beethoven being now accepted in Vienna as a very considerable personage, an "entirely new symphony" by him, and a piece on so topical a subject as *Wellington's Victory*, must have had a strong attraction. The nature of the charitable auspices was also favorable. The vicissitudes at the rehearsals and their final smoothing out have been described. When the evening itself arrived, Beethoven was not alone in the carriage, driving to the concert hall.* A young musician by the name of Glöggl had obtained permission to attend the rehearsals, and all seats for the concert being sold, had contrived to gain admission under the protecting wing of the composer himself. "They got into the carriage together, with the scores of the *Symphony* and the *Wellington's Victory*; but nothing was said on the road, Beethoven being quite absorbed in what was coming, and showing where his thoughts were by now and then beating time with his hand. Arrived at the hall, Glöggl was ordered to take the scores under his arm and follow, and thus he passed in, found a place somewhere, and heard the whole concert without difficulty."

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FANTASTIC SYMPHONY (SYMPHONIE FANTASTIQUE).

Op. 14A

By HECTOR BERLIOZ

Born at la Côte-Saint-André (Isère), December 11, 1803; died in Paris, March 8, 1869

Berlioz's title, "Episode in the Life of an Artist," Op. 14, includes two works: *The Fantastic Symphony* and *Lélio; or, The Return to Life*, a lyric monodrama.

The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

The first performance in the United States was at a concert of the Philharmonic Society of New York, Carl Bergmann conducting, January 27, 1866. The Symphony was first performed in Boston by the Harvard Musical Association, February 12, 1880, and first performed by the Boston Symphony Orchestra, December 19, 1885.

It is scored for 2 flutes and piccolo, 2 oboes, English horn, 2 clarinets and E-flat clarinet, 4 bassoons, 2 *cornets-à-pistons*, 2 trumpets, 4 horns, 3 trombones, 2 tubas, timpani, snare drum, bass drum, cymbals, bells, 2 harps, piano, and strings.

The score is dedicated to Nicholas I. of Russia.

* This incident actually pertains to the second performance, but the circumstances were almost identical.

THERE have been many attempts to explain that extraordinary musical apparition of 1830, the *Symphonie Fantastique*. Berlioz himself was explicit, writing of the "Episode in the Life of an Artist" as "the history of my love for Miss Smithson, my anguish and my distressing dreams." This in his Memoirs; but he also wrote there: "It was while I was still strongly under the influence of Goethe's poem [*Faust*] that I wrote my *Symphonie Fantastique*."

Yet the "Episode" cannot be put down simply as a sort of lover's confession in music, nor its first part as a "Faust" symphony. In 1830, Berlioz had never talked to Miss Smithson. He was what would now be called a "fan" of the famous Irish actress, for she scarcely knew of the existence of the obscure and perhaps crazy young French composer who did not even speak her language. Her image was blended in the thoughts of the entranced artist with the parts in which he beheld her on the boards — Ophelia or Juliet — as Berlioz shows in his excited letters to his friend Fernand at the time. Can that image be reconciled with the "courtesan" of the last movement, who turned to scorn all that was tender and noble in the beloved theme, the *idée fixe*? The Berlioz specialists have been at pains to explain the "*affreuses vérités*" with which Berlioz charged her in his letter to Fernand (April 30, 1830). These truths, unexplained, may have been nothing more frightful than his realization that Miss Smithson was less a goddess than a flesh and blood human being who, also, was losing her vogue. The poet's "vengeance" makes no sense, except that illogic is the stuff of dreams. It would also be an over-simplification to say that Berlioz merely wanted to use a witches' sabbath in his score and altered his story accordingly. Berlioz did indeed decide at last to omit the story from his programs (for performances of the Symphony without the companion piece *Lélio**). He no doubt realized that the wild story made for distraction and prejudice, while the bare titles allowed the music to speak persuasively in its own medium. At first, when he drafted and re-drafted the story, he cannot be acquitted of having tried to draw the attention of Paris to his music, and it is equally plain that

* *Lélio* was intended to follow the Symphony. The "composer of music" speaks, in front of the stage, addressing "friends," "pupils," "brigands," and "spectres" behind it. He has recovered from his opium dreams and speculates on music and life in general, after the manner of Hamlet, which play he also discusses.

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CHARLES MUNCH, *Music Director*

SCHEDULE OF CONCERTS, Winter Season 1954-55

OCTOBER

8-9	Boston	(Fri.-Sat. I)
12	Boston	(Tues. A)
15-16	Boston	(Fri.-Sat. II)
18	Columbus	
19	Detroit	
20	Ann Arbor	
21	East Lansing	
22	Kalamazoo	
23	Northampton	
29-30	Boston	(Fri.-Sat. III)

NOVEMBER

2	Boston	(Tues. B)
5-6	Boston	(Fri.-Sat. IV)
7	Boston	(Sunday a)
9	Providence	(I)
11	Boston	(Rehearsal I)
12-13	Boston	(Fri.-Sat. V)
16	New Haven	(I)
17	New York	(Wed. I)
18	Washington	(I)
19	Brooklyn	(I)
20	New York	(Sat. I)
23	Boston	(Tues. C)
26-27	Boston	(Fri.-Sat. VI)
30	Cambridge	(I)

DECEMBER

3-4	Boston	(Fri.-Sat. VII)
7	Newark	
8	New York	(Wed. II)
9	Washington	(II)
10	Brooklyn	(II)
11	New York	(Sat. II)
14	Providence	(II)
16	Boston	(Rehearsal II)
17-18	Boston	(Fri.-Sat. VIII)
19	Boston	(Sunday b)
21	Boston	(Tuesday D)
24-25	Boston	(Fri.-Sat. IX)
28	Cambridge	(II)

JANUARY

1	Boston	(Fri.-Sat. X)
5	Boston	(Rehearsal III)
7-8	Boston	(Fri.-Sat. XI)
10	Hartford	
11	New London	
12	New York	(Wed. III)
13	Washington	(III)
14	Brooklyn	(III)
15	New York	(Sat. III)

18	Cambridge	(III)
21-22	Boston	(Fri.-Sat. XII)
25	Boston	(Tuesday E)
28-29	Boston	(Fri.-Sat. XIII)
30	Boston	(Sunday c)

FEBRUARY

1	Providence	(III)
2	Boston	(Rehearsal IV)
4-5	Boston	(Fri.-Sat. XIV)
8	Philadelphia	
9	New York	(Wed. IV)
10	New Brunswick (New Jersey)	
11	Brooklyn	(IV)
12	New York	(Sat. IV)
15	Boston	(Tuesday F)
18-19	Boston	(Fri.-Sat. XV)
20	Boston	(Sunday d)
22	Cambridge	(IV)
25-26	Boston	(Fri.-Sat. XVI)

MARCH

1	Providence	(IV)
3	Boston	(Rehearsal V)
4-5	Boston	(Fri.-Sat. XVII)
8	New Haven	(II)
9	New York	(Wed. V)
10	Washington	(IV)
11	Brooklyn	(V)
12	New York	(Sat. V)
15	Boston	(Tuesday G)
18-19	Boston	(Fri.-Sat. XVIII)
20	Boston	(Sunday e)
22	Cambridge	(V)
25-26	Boston	(Fri.-Sat. XIX)
29	Providence	(V)

APRIL

1-2	Boston	(Fri.-Sat. XX)
7-9	Boston	(Thurs.-Sat. XXI)
12	Boston	(Tuesday H)
14	Boston	(Rehearsal VI)
15-16	Boston	(Fri.-Sat. XXII)
19	Cambridge	(VI)
22-23	Boston	(Fri.-Sat. XXIII)
24	Boston	(Sunday f)
26	Boston	(Tuesday I)
29-30	Boston	(Fri.-Sat. XXIV)

to put a well-known stage figure into his story would have helped his purpose. The sensational character of the music could also have been intended to capture public attention — which it did. But Berlioz has been too often hauled up for judgment for inconsistencies in what he wrote, said, and did. His critics (and Adolphe Boschot is the worst offender in this) have been too ready to charge him with insincerity or pose. His music often contradicts such charges, or makes them inconsequential.

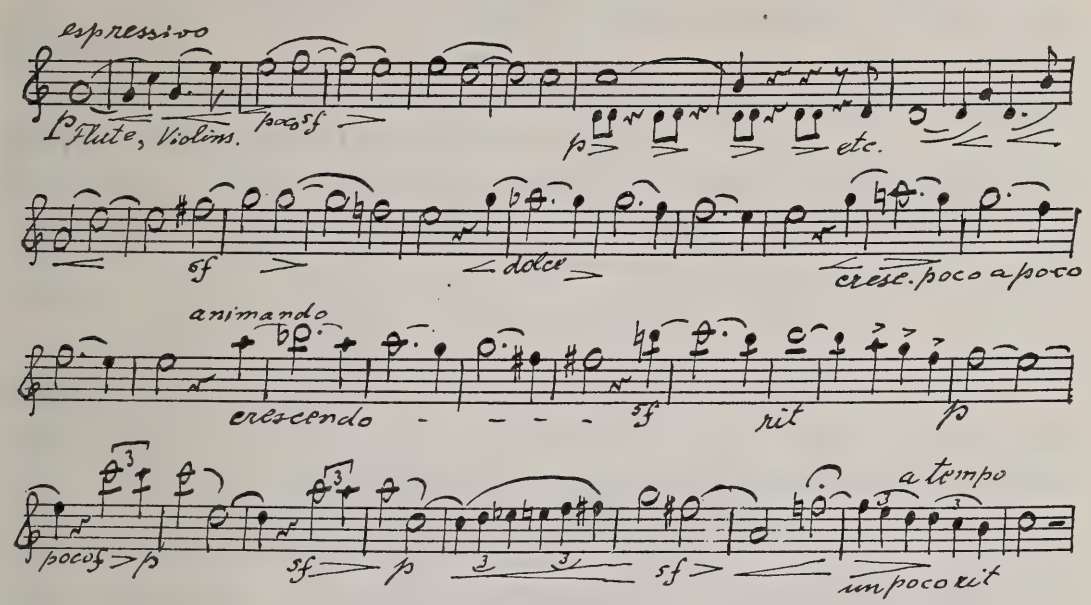
It would be absurd to deny that some kind of wild phantasmagoria involving the composer's experiences of love, literature, the stage, and much else must have had a good deal to do with the motivation of the *Symphony*. Jacques Barzun† brilliantly demonstrates that through Chateaubriand Berlioz well knew the affecting story of *Paul and Virginia*, of the fates of Dido and of Phèdre, of the execution of Chenier. E. T. A. Hoffmann's *Tales* filled him with the fascination of the supernatural and De Quincey's *Confessions of an Opium Eater*, in de Musset's translation, may well have contributed. But who in this age, so remote from the literary aesthetic of that one, will attempt to "understand" Berlioz in the light of all these influences, or reconcile them with a "love affair" which existed purely in his own imagination? The motivation of the simplest music is not to be penetrated — let alone this one. Enough that Berlioz directed his rampant images, visual, musical or literary, into what was not only a symphonic self-revelation, but a well-proportioned, dramatically unified symphony, a revolution in the whole concept of instrumental music comparable only to the *Eroica* itself.

For it should be borne in mind that symphonic music by the year 1830 had never departed from strictly classical proprieties. The waltz had never risen above the ballroom level. Beethoven had been dead but a few years and the *Pastoral Symphony* and *Leonore* Overtures were still the last word in descriptive music. Even opera with its fondness for eery subjects had produced nothing more graphic than the Wolf's Glen scene from "*Der Freischütz*" — musical cold shivers which Berlioz had heard at the *Opéra* and absorbed with every fibre in his being. Wagner was still an unknown student of seventeen with all of his achievement still ahead of him. Liszt was not to invent the "symphonic poem" for nearly twenty years. That composer's cackling Mephistopheles, various paraphrases of the *Dies Irae*, Till on the scaffold — these and a dozen other colorful high spots in music are direct descendants of the *Fantastique*.

The "Estelle" melody is the subject of the introduction (played after the opening chord, by the muted strings). The melody proper,

† *Berlioz and the Romantic Century*, 1950.

the *idée fixe*, which opens the main body of the movement and which is to recur, transformed, in each succeeding movement, contains the “Estelle” phrase from its sixteenth bar, in mounting sequences of the lover’s sighs:



The first movement, like the slow movement, which makes full use of the *idée fixe*, is characterized by its ample, long-lined melody, never in the least obscured, but rather set off in high relief by the harmonic color, the elaborate but exciting effect of the swift, running passages in the accompaniment. Even the rhapsodic interjections accentuate and dramatize the melodic voice of the “artist” declaring his passion. For all its freedom, there is a clear exposition with a second theme in the dominant, followed by a repeat sign, a development (unorthodox and

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SECOND CONCERT

Friday Evening, December 10

richly resourceful), a return to the original form of the theme with the added voice of the solo oboe (the happy inspiration of a re-working, praised by Schumann) and a pianissimo coda, "religiosamente."

In the same line of thought, the "ball scene" is the waltz-scherzo. Its main theme, which is introduced simply by the violins after a sweeping introduction of harp chords and string tremolos, is sinuous and swaying in a way which must have revealed to audiences of 1830 new possibilities in the "*valse*" then still constrained by the stilted, hopping rotations of the German dance. But presently the *idée fixe* (sounding quite natural in the triple rhythm) is introduced by the flute and oboe. The waltz theme proper returns to complete the movement, except for a pianissimo interruption by the persistent motive (clarinet and horn) before the close.

The *Scène au Champs* opens with a gentle duet between the English horn and the oboe "in the distance," as of one shepherd answering another. At the close of the movement, the voice of the English horn returns, but the melancholy pipings have no response save the soft rumbling of distant thunder, as in the last remnants of a dying storm. This bucolic prelude and postlude have no relation to the main body of the movement by notation, musical precedent, or any plausible "program." Yet any sensitive musician submits willingly to the spell of what is probably the most intense and highly imaginative movement of the symphony, where the *idée fixe*, by now pretty thoroughly worked, appears in the fresh and entrancing guise of a sort of romantic exaltation.

The march to the gallows rolls inexorably with resolute and unrelaxing rhythm to its thundering close, just before which the clarinet fills a sudden silence with a tender reminiscence of the *idée fixe*, heard only this once, until it is cut short with a mighty chord. This ironclad movement is in complete and violent contrast with all that has gone before. But the finale, the *Songe d'une Nuit de Sabbat*, is fearsome in another way — its many weird effects, then undreamt of in a symphony, must have been more than startling in the correct and musty concert world of its day. Only Berlioz could have summoned such new colors from the depths and heights of the orchestra. The first allegro again softly brings in the ubiquitous theme, but now its grace and ardor is gone, and presently the violins defile it with sharp accents and sardonic, mocking trills. The E-flat clarinet squeals it out and the whole orchestra becomes vertiginous with it. Then come the tolling bells and the chant of death. The theme which rocks along in a 6-8 rhythm, foreshadowing a certain apprentice sorcerer, becomes the subject of a double fugue in the final section, entitled "*Ronde du Sabbat*," where it is ingeniously combined with the *Dies Irae*.

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Symphony No. 4

Bruch Violin Concerto No. 1, in G minor (Soloist, Yehudi Menuhin)

Handel "Water Music"

Haydn Symphony No. 104 ("London")

Honegger Symphony No. 5

Mozart "Figaro" Overture

Ravel Pavane

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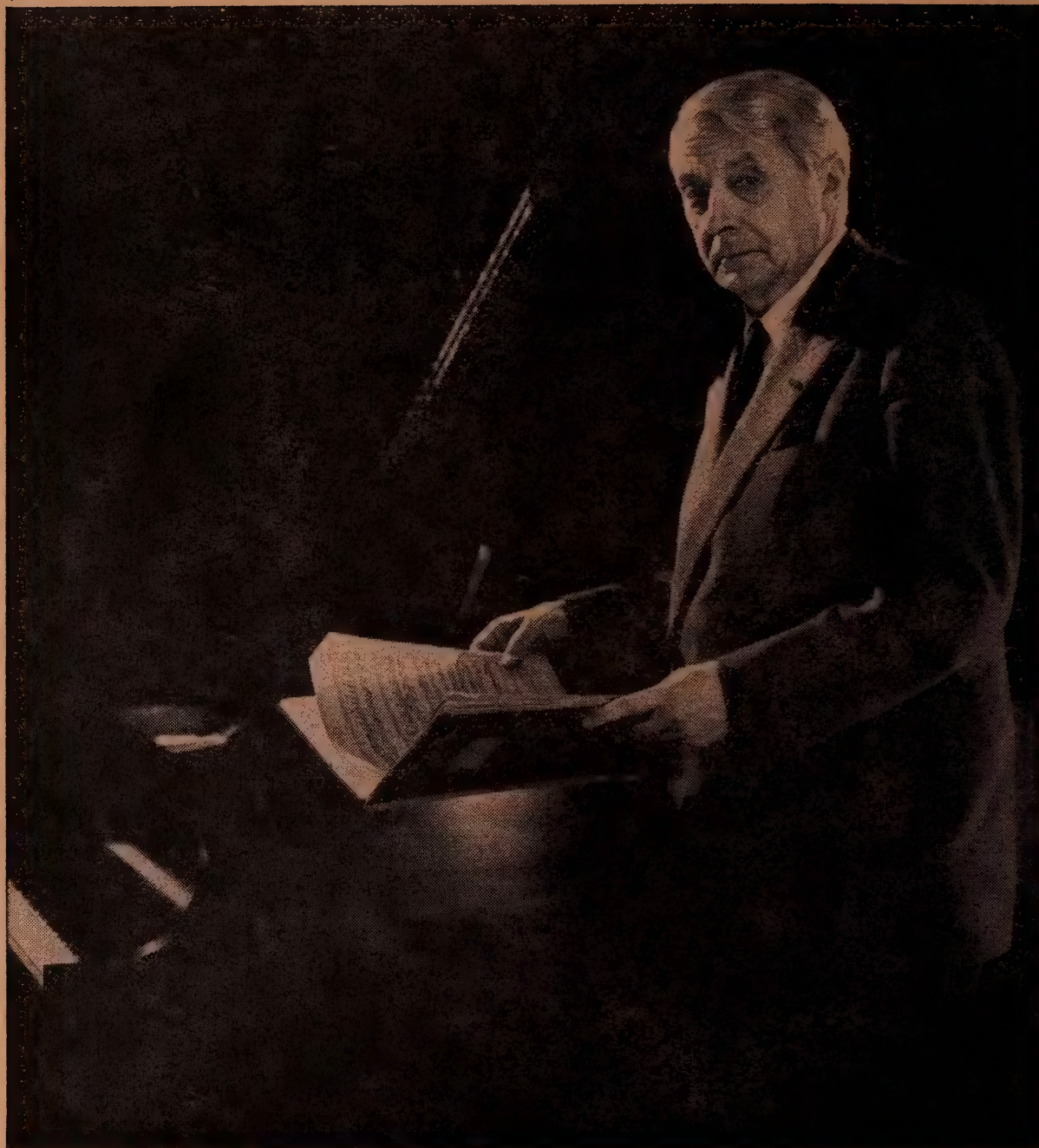
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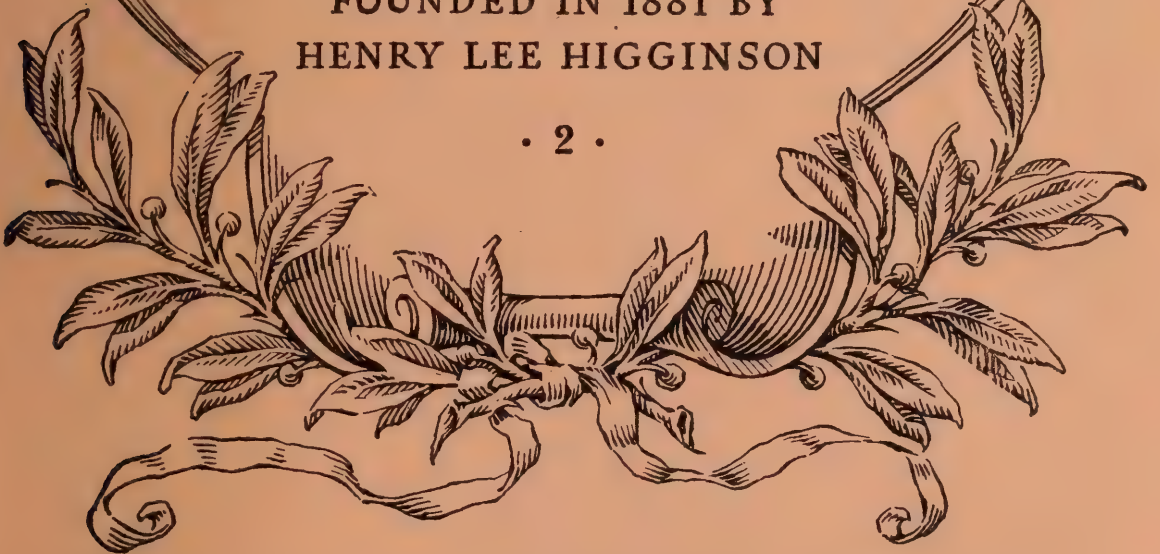
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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

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Concert Bulletin of the Second Concert

FRIDAY EVENING, *December 10*

with historical and descriptive notes by

JOHN N. BURK

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SECOND CONCERT

FRIDAY EVENING, DECEMBER 10, at 8:30 o'clock

Program

BACH.....Brandenburg Concerto No. 6 in B-flat major, for Strings
I. Allegro
II. Adagio ma non tanto
III. Allegro

STRAVINSKY....."Orpheus," Ballet in Three Scenes
Orpheus weeps for Eurydice — Dance air — Dance of the Angel of Death —
Interlude; Second Scene — Dance of the Furies — Dance Air (Orpheus)
—"Pas d'Action" — "Pas-de-deux" — "Pas d'Action"; Third Scene —
Apotheosis of Orpheus

I N T E R M I S S I O N

DEBUSSY....."La Mer," Three Orchestral Sketches
I. De l'aube à midi sur la mer
II. Jeux de vagues
III. Dialogue du vent et de la mer

RAVEL....."La Valse," Choreographic Poem

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FOR VIOLE DA BRACCIA, 2 VIOLE DA GAMBA, CELLO,
VIOLONE AND CEMBALO

By JOHANN SEBASTIAN BACH

Born at Eisenach on March 21, 1685; died in Leipzig, July 28, 1750

Bach wrote the last of his set of Brandenburg Concertos in six individual parts, and it has been accordingly performed by six string players (2 violas and 2 cellos concertanti, additional cello with bass, and continuo). In the present performances the parts are given to a string orchestra.

TO the brilliance of the Third Brandenburg Concerto, where the incisive tone of the violins predominates, Bach has opposed in his other string concerto, the Sixth, only the lower and darker register of the string instruments, the characteristic color of the violas prevailing in a close and constant duet. The lively course of the first allegro is relieved by a broadly melodic adagio in E-flat. Here the two viola parts are emphasized, for the gambas (cellos) in this movement are silent. The single cello part provides a sustaining legato, blending with the usual bass accompaniment until it takes up the principal melody near the end. The last movement, in 12-8 time, restores the original key and vigorous interplay of voices. The Concerto, according to the observation of Sir Hubert Parry, "is a kind of mysterious counterpart to the Third Concerto; as the singular grouping of two violas, two *viole da gamba* and a 'cello and bass, prefigures. The colour is weird and picturesque throughout, and the subject matter such as benefits the unusual group of instruments employed."

The "*viola da braccia*" which Bach specified was, as Charles Sanford Terry has pointed out in his invaluable book, *Bach's Orchestra*, nothing more than the ordinary viola of his time. The name survived to distinguish the "arm viol" from the "leg viol," the "*viola da gamba*."* The "*viola da gamba*," the last survivor of the family of viols, was an obsolescent instrument in Bach's day, although good players upon it were still to be found.

In May of the year 1718, Prince Leopold of Anhalt-Cöthen, travelling to Carlsbad to take the waters, was attended by some of his musical retinue — five musicians and a clavicembalo, under the surveillance of his Kapellmeister, Bach. He may have encountered there, in friendly rivalry, another musical prince, Christian Ludwig, Margraf of Brandenburg, youngest son of the Great Elector by a second wife. This dignitary, a young bachelor passionately devoted to music,

* The *gamba* was for centuries a gentleman's instrument. It will be remembered that Sir Toby Belch said of Sir Andrew Aguecheek in "Twelfth Night": "He plays o' the viol-de-gamboy, and speaks three or four languages word for word without book."

boasted his own orchestra, and was extravagantly addicted to collecting a library of concertos. Charmed with Bach's talent, he immediately commissioned him to write a brace of concertos. Bach did so — at his leisure; and in three years' time sent him the six concertos which have perpetuated this prince's name. The letter of dedication, dated March (or May) 24, 1721, was roundly phrased in courtly French periods, addressed "*À son altesse royale, Monseigneur Crétien Louis Marggraf de Brandebourg,*" and signed with appropriate humility and obedient servitude: "Jean Sebastian Bach" (all proving either that Bach was an impeccable French scholar, or that he had one conveniently at hand). The Margraf does not seem to have troubled to have had them performed (the manuscript at least shows no marks of usage); cataloguing his library he did not bother to specify the name of Bach beside Brescianello, Vivaldi, Venturini, or Valentiri, and after his death they were knocked down in a job lot of a hundred concertos, or another of seventy-seven concertos, at about four groschen apiece.*

There are those in later times who are angered at reading of the lordly casualness of the high-born toward composers. One might point out that Bach in this case very likely took his prince's airs as in the order of things, that his service brought an assured subsistence and artistic freedom which was not unuseful to him. In this case, Bach composed as he wished, presumably collected his fee, and was careful to keep his own copy of the scores, for performance at Cöthen. He was hardly the loser by the transaction, and he gave value received in a treasure which posterity agrees in calling the most striking development of the *concerto grosso* form until that time. The discerning Albert Schweitzer calls them "the purest products of Bach's polyphonic style. Neither on the organ nor on the clavier could he

* The manuscripts came into the possession of J. P. Kirnberger, and subsequently his pupil, the Princess Amalie, sister of Frederick the Great. They ultimately came, with this lady's library, to the Royal Library in Berlin.

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have worked out the architecture of a movement with such vitality; the orchestra alone permits him absolute freedom in the leading and grouping of the obbligato voices. . . . One has only to go through these scores, in which Bach has marked all the nuances with the utmost care, to realize that the plastic pursuit of the musical idea is not in the least formal, but alive from beginning to end. Bach takes up the ground-idea of the old concerto, which develops the work out of the alternation of a larger body of tone — the *tutti* — and a smaller one — the *concertino*. Only with him the formal principle becomes a living one. It is not now a question merely of the alternation of the *tutti* and the *concertino*; the various tone-groups interpenetrate and react on each other, separate from each other, unite again, and all with an incomprehensible artistic inevitability. The concerto is really the evolution and the vicissitudes of the theme. We really seem to see before us what the philosophy of all ages conceives as the fundamental mystery of things — that self-unfolding of the idea in which it creates its own opposite in order to overcome it, creates another, which again it overcomes, and so on and on until it finally returns to itself, having meanwhile traversed the whole of existence. We have the same impression of incomprehensible necessity and mysterious contentment when we pursue the theme of one of these concertos, from its entry in the *tutti* through its enigmatic struggle with its opposite, to the moment when it enters into possession of itself again in the final *tutti*."

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ORPHEUS, BALLET IN THREE SCENES

IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, on June 17, 1882

The score of this ballet bears the signature at the end "Hollywood, September 23, 1947." It was introduced by the Ballet Society at the New York City Center, April 28, 1948. The choreography was by George Balanchine, the *décor* by Isamu Noguchi. The part of Orpheus was danced by Nicholas Magallanes, Eurydice by Maria Tallchief.

The orchestra called for includes: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, harp and strings.

The music, comprising the entire ballet, was presented for the first time as a concert number at the Boston Symphony concerts on February 11, 1949, when the composer conducted.

THE indications on the score are as follows: FIRST SCENE: Orpheus weeps for Eurydice. He stands motionless with his back to the audience. Friends pass bringing presents and offer him sympathy. — *Air de Danse* (Andante con moto). — Dance of the Angel of Death. — Interlude (The angel and Orpheus reappear in the gloom of Tartarus).

SECOND SCENE: *Pas des Furies* (their agitation and their threats) — *Air de Danse* Orpheus) — *Pas d'Action* (Andantino leggiadro — Hades, moved by the song of Orpheus, grows calm. The Furies surround him, bind his eyes, and return Eurydice to him.) — *Pas de deux* (Andante sostenuto — Orpheus and Eurydice before the veiled curtain) — Interlude (Veiled curtain, behind which the *décor* of the first scene is placed) — *Pas d'Action* (Vivace — The Bacchantes attack Orpheus, seize him, and tear him to pieces).

THIRD SCENE: Apotheosis of Orpheus (Lento sostenuto). Apollo appears. He wrests the lyre from Orpheus and raises his song heavenwards.

When *Orpheus* was performed in London last spring, the following comments were made by Desmond Shawe-Taylor in *The New Statesman and Nation* of June 5:

"This is one of the purest of his later works, one of those, like the *Symphony of Psalms* or the recent *Mass*, which may depend no less than others on the stimulus of newly rediscovered past styles, yet quiver with an interior life of their own: examples not only of consummate manipulation but of recovered invention too. When performed to the exquisitely musical choreography of Balanchine, *Orpheus* was most impressive in the theatre; in the concert hall its classical lucidity was hardly less effective. If one wishes to penetrate the secret of Stravinsky's command of style, one cannot do better than study the first two pages of *Orpheus*: the harp, in even crotchets punctuated by rests, mournfully descending in the Phrygian mode,

but subtly varying the sequence of the descending scale like a bell-ringer, while the strings, beautifully spaced in five parts, add a consolatory background: observe, as one fine detail among many, the solemn effect made in the eleventh bar by the three Cs, successively dropping through two octaves, played *piano ma marcato* by the trombones. This opening tableau of *Orpheus* is a truly original conception, and one of the most beautiful moments in modern music. Afterwards, it cannot be denied, beneath the smooth surface of Stravinsky's handling we perceive elements so diverse as Tchaikovsky, Monteverdi and Bach: the beautiful *Air de Danse* for Orpheus in the second scene, for two oboes with harp and string accompaniment, could never have been written without the inspiration of Bach's cantatas and Passions."

The following description of the ballet was contributed by Arthur V. Berger to *Musical America*:

"The most striking aspect of Stravinsky's music for Orpheus is, perhaps, its repose, its tenderness. It is another masterpiece in the line of dramatic works that occupy a towering position among current musical achievements. For those of us who know Persephone, based on a similar subject, it is more or less what we should expect in grandeur and nobility from his treatment of the Orpheus legend. But since Persephone is so lamentably neglected, the peculiarly Gallic languor of the new score may come as a surprise, and even the more limited circle of admirers is aware of an extension of this quality in Orpheus. Apollon Musagete, too, which likewise comes to mind, is more sculptural by comparison. It is this quality of renewal that is among the things determining Stravinsky's position as the first creative musician of our time.

"The restraint of Orpheus is underlined by its sparse orchestration. Only for a few measures is there a tutti — when the Bacchantes launch their final attack on Orpheus. The moment he falls, the orchestra subsides. The isolated tutti is as commanding a stroke as Mozart's introduction of the previously tacit trombones in the Statue Scene of Don Giovanni. Stravinsky's chord for this tutti — A minor with an acidulous G-sharp in the bass — is one of those inspirational twists (like the opening chord of the *Symphonie de Psalmes*) he often gives traditional harmonies through well separated notes over an enormous pitch range.

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"The Bacchantes scene is the only one confining itself to the more typically Stravinskyan, peremptory, interrupted rhythms. Otherwise, there is almost continuous, beautifully flowing melodic line. There are even tunes for those who must have them to hum as they leave the hall. One in particular, in the way it is underscored, easily serves this end. By the same token it fills a strategic dramatic function by serving as the strain through which Orpheus moves the Furies. In F minor, conventionally modulating to subdominant, it has ornaments that inevitably, in the present dramatic context, have suggested Gluck. But I think it has Baroque evocations too, and later in the English horn, canonically answering the harp, it even suggests Tchaikovsky. Precisely its universality as melody, as a sounding-board for the lyricism of all time, makes it at once easily accessible to a listener and an ingenious symbol for Orpheus, who is, after all, in antique mythology, music's epitome.

"Whereas in Apollo and Persephone the complexity of the melodic lines themselves often establishes a uniqueness that is not always present in this score, here the complexity is provided by the way in which the melodies are among many strands woven contrapuntally — intertwining and disentangling in the way that Balanchine's dancers do.

"The contrapuntal voices, at times canonic and even fugal, would often clash bitterly if it were not for the astonishing, softening effect of the instrumentation, which gives different timbre to each of two clashing tones. As in the case of the orchestral tutti that determines the one climax, here again it is suggested that orchestral coloring may actually be an organic dimension. The instrument seems to have been selected first in each instance, and only subsequently the tones through which it is deployed.

"A counterpoint of two instruments is a recurrent device: two bassoons in the middle of the vernal scene of the first tableau; two oboes for the pleading theme of Orpheus among the Furies; two horns for the Apotheosis in fugal entrances of a motive which, representing the union of Orpheus and Eurydice in death, appropriately refers to their earlier *Pas de Deux*. The prominence of the harp, which also fascinated Stravinsky in the *Symphony in Three Movements*, need, of course, not be accounted for in a score for Orpheus. The impressionistic arpeggiated strumming the harp usually brings in its wake when other composers score for it gives way here to exquisitely precise lines that take part in the counterpoint."

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THE DEEP WELL

By ERNEST NEWMAN

(The Sunday Times, London, October 31, 1954)

I TOUCHED last week on the strange tricks our unconscious sometimes plays on us, and on the importance of phenomena of this kind for our understanding of the operations of the artistic mind. The outstanding work on the subject is of course John Livingston Lowes's "The Road to Xanadu," which reveals in astounding fashion the part played by the imp in the cellar, as Berlioz might have called him, in building up the complex fabric of Coleridge's "Ancient Mariner."

Every man who has done much writing must have been struck by the way in which something within him takes charge of his pen now and then and carries him along in a direction which it was far from his original conscious intention to take. He begins an article on a certain subject, to which he has given an appropriate heading; but before long he discovers, to his surprise, that he is writing quite another article on quite another subject, for which he has to find another descriptive heading. The new subject, the new treatment, have been "forced" on him by his unconscious very much in the way that a conjurer "forces" a card on his victim.

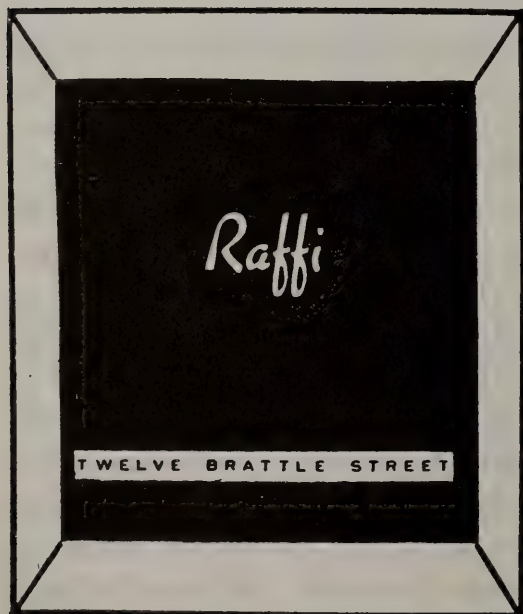
Every writer, and perhaps every composer, must have gone through experiences of this kind, the unconscious actually barring the conscious from getting on with its job along the lines it had planned, and quietly but inexorably insisting that the goal desired lies in another direction altogether. We find Dr. P. G. Wodehouse, for example, describing in one of his letters the difficulty he had been having in getting a certain story into shape until a quiet voice within him whispered "This isn't a Mulliner story at all, as you have been imagining; it's an Ukridge story." (I may have remembered the nominal details wrongly, but that is a matter of no importance.) After that revelation from the dictatorial imp below stairs, the story wrote itself with ease.

Let me tell here of an experience of my own that illustrates the curious way in which the "deep well" sometimes throws up its long-buried secrets to the surface. During the late war my wife found in a drawer what was evidently a silver lighter of somewhat archaic design. It was badly dented. Neither of us could recall any previous knowledge of it; we could account for its being where it was only on the assumption that it was part of some collection of junk that had been picked up at some sale or other. As I had no lighter at the time of its discovery I charged it with the necessary fluid and flicked the spring. Instantly the contraption burst into flame. I shut down the lid, but the flame persisted; I had to drop the thing, and for a moment I had a vision of

a nasty fire in my library. I somehow raked the lighter out from under a desk, where it had fallen, and automatically stamped on it with my heel — to no effect, of course.

Finally I managed to kick it out into the garden. But that heel-stamp had somehow or other, wakened the imp in the cellar, and the gates of memory were now flung open in the most astounding way. I remembered that I had bought the thing during the 1914 war, when more than one lighter of a naïvely experimental design was appearing in the shops. The first and only time I lit it it had burst into flame, and I had stamped on it to extinguish it; hence the dint. I not only now *saw* myself doing this — somewhere about 1915 — but I saw in minute detail the small study in my Birmingham house of that time in which the incident had happened — a complex of details that had completely faded from my memory in the twenty-five or so intervening years. Evidently it was that second heel-stamp that had linked up instantaneously with its predecessor and brought about an upsurge of unconscious memory — much in the way that Berlioz's stumble in the Tiber mud or Willie's thump on Wagner's back had somehow brought to the surface a latent idea that had defied all the efforts of the upper consciousness to bring it into being.

It is a great pity the poets and musicians have not told us more than they have done about the vicissitudes of their inspirations. Meanwhile let us be duly grateful for the occasional light they have chanced to throw on the strange operations of the "deep well of unconscious cerebration."



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8-9	Boston	(Fri.-Sat. I)
12	Boston	(Tues. A)
15-16	Boston	(Fri.-Sat. II)
18	Columbus	
19	Detroit	
20	Ann Arbor	
21	East Lansing	
22	Kalamazoo	
23	Northampton	
29-30	Boston	(Fri.-Sat. III)

NOVEMBER

2	Boston	(Tues. B)
5-6	Boston	(Fri.-Sat. IV)
7	Boston	(Sunday a)
9	Providence	(I)
11	Boston	(Rehearsal I)
12-13	Boston	(Fri.-Sat. V)
16	New Haven	(I)
17	New York	(Wed. I)
18	Washington	(I)
19	Brooklyn	(I)
20	New York	(Sat. I)
23	Boston	(Tues. C)
26-27	Boston	(Fri.-Sat. VI)
30	Cambridge	(I)

DECEMBER

3-4	Boston	(Fri.-Sat. VII)
7	Newark	
8	New York	(Wed. II)
9	Washington	(II)
10	Brooklyn	(II)
11	New York	(Sat. II)
14	Providence	(II)
16	Boston	(Rehearsal II)
17-18	Boston	(Fri.-Sat. VIII)
19	Boston	(Sunday b)
21	Boston	(Tuesday D)
24-25	Boston	(Fri.-Sat. IX)
28	Cambridge	(II)

JANUARY

1	Boston	(Fri.-Sat. X)
5	Boston	(Rehearsal III)
7-8	Boston	(Fri.-Sat. XI)
10	Hartford	
11	New London	
12	New York	(Wed. III)
13	Washington	(III)
14	Brooklyn	(III)
15	New York	(Sat. III)

18	Cambridge	(III)
21-22	Boston	(Fri.-Sat. XII)
25	Boston	(Tuesday E)
28-29	Boston	(Fri.-Sat. XIII)
30	Boston	(Sunday c)

FEBRUARY

1	Providence	(III)
2	Boston	(Rehearsal IV)
4-5	Boston	(Fri.-Sat. XIV)
8	Philadelphia	
9	New York	(Wed. IV)
10	New Brunswick (New Jersey)	
11	Brooklyn	(IV)
12	New York	(Sat. IV)
15	Boston	(Tuesday F)
18-19	Boston	(Fri.-Sat. XV)
20	Boston	(Sunday d)
22	Cambridge	(IV)
25-26	Boston	(Fri.-Sat. XVI)

MARCH

1	Providence	(IV)
3	Boston	(Rehearsal V)
4-5	Boston	(Fri.-Sat. XVII)
8	New Haven	(II)
9	New York	(Wed. V)
10	Washington	(IV)
11	Brooklyn	(V)
12	New York	(Sat. V)
15	Boston	(Tuesday G)
18-19	Boston	(Fri.-Sat. XVIII)
20	Boston	(Sunday e)
22	Cambridge	(V)
25-26	Boston	(Fri.-Sat. XIX)
29	Providence	(V)

APRIL

1-2	Boston	(Fri.-Sat. XX)
7-9	Boston	(Thurs.-Sat. XXI)
12	Boston	(Tuesday H)
14	Boston	(Rehearsal VI)
15-16	Boston	(Fri.-Sat. XXII)
19	Cambridge	(VI)
22-23	Boston	(Fri.-Sat. XXIII)
24	Boston	(Sunday f)
26	Boston	(Tuesday I)
29-30	Boston	(Fri.-Sat. XXIV)

"THE SEA" (THREE ORCHESTRAL SKETCHES)

By CLAUDE DEBUSSY

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862;
died at Paris, March 25, 1918

It was in the years 1903-05 that Debussy composed "*La Mer*." It was first performed at the Concerts Lamoureux in Paris, October 15, 1905. The first performance at the Boston Symphony concerts was on March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States).

"*La Mer*" is scored for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 3 bassoons, double bassoon, 4 horns, 3 trumpets, 2 *cornets-à-pistons*, 3 trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, 2 harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

WHEN Debussy composed "*La Mer: Trois Esquisses Symphoniques*," he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. "*L'Après-midi d'un Faune*" of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of "*Pelléas et Mélisande*" was a recent event (1902). Piano, chamber works, songs were to follow "*La Mer*" with some regularity; of larger works the three orchestral "*Images*" were to occupy him for the next six years. "*Le Martyr de St. Sebastien*" was written in 1911; "*Jeux*" in 1912.

In a preliminary draft* of "*La Mer*," Debussy labeled the first movement "*Mer Belle aux Iles Sanguinaires*"; he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title "*Jeux de Vagues*" he kept; the finale was originally headed "*Le Vent fait danser la mer*."

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his "*La Mer*." His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of "*La Mer*," it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may

* This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, "*Poissons d'or*," of 1907, was named from a piece of lacquer in his possession.

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Academy of Music, Brooklyn

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

THIRD CONCERT

Friday Evening, January 14

"LA VALSE," CHOREOGRAPHIC POEM

By MAURICE RAVEL

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

It was in 1920 that Ravel completed "*La Valse*." The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920. The first performance by the Boston Symphony Orchestra was on January 13, 1922.

The orchestration calls for 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, side drum, bass drum, cymbals, tambourine, castanets, crotales, tam-tam, glockenspiel, 2 harps, and strings. The score was published in 1921, and dedicated to Misia Sert.

RAVEL based his "*Poème chorégraphique*," upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. "To the graces and languors of Carpeaux is opposed an implied anguish, with some Prod'homme exclaiming 'We dance on a volcano.'" H. T. Parker described the gradual definition of the waltz rhythm from "shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .

"Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous—the waltz in as many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint of neurotic rapture—'Dance that ye may not know and feel.' Below the surface, and grating rude and grim upon it, are stress and turbulence, despairs and angers equally ugly, and, maybe, nigh to bursting. A troubled 'apotheosis,' then, in these culminating measures of the waltz in this world of ours."

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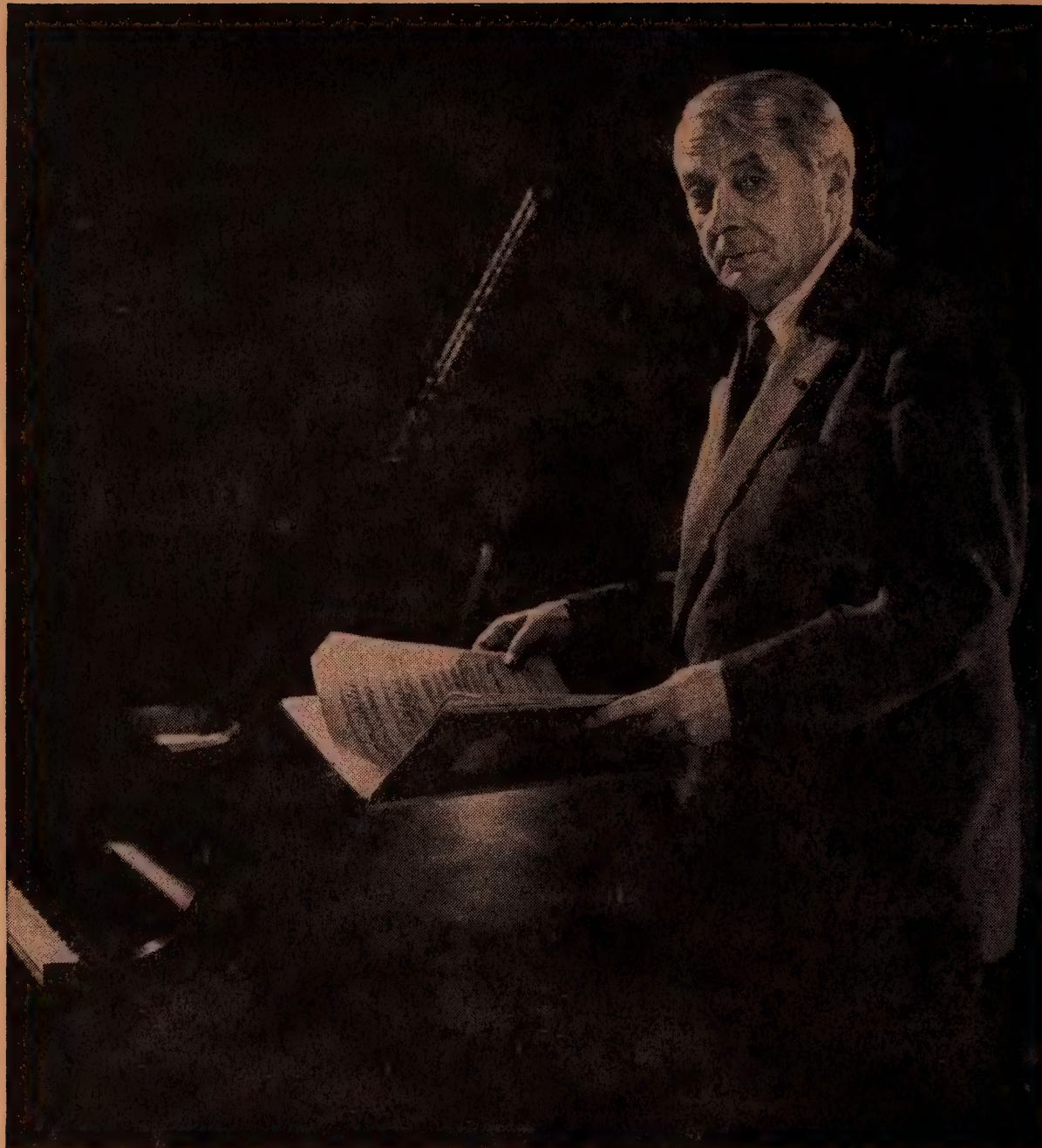
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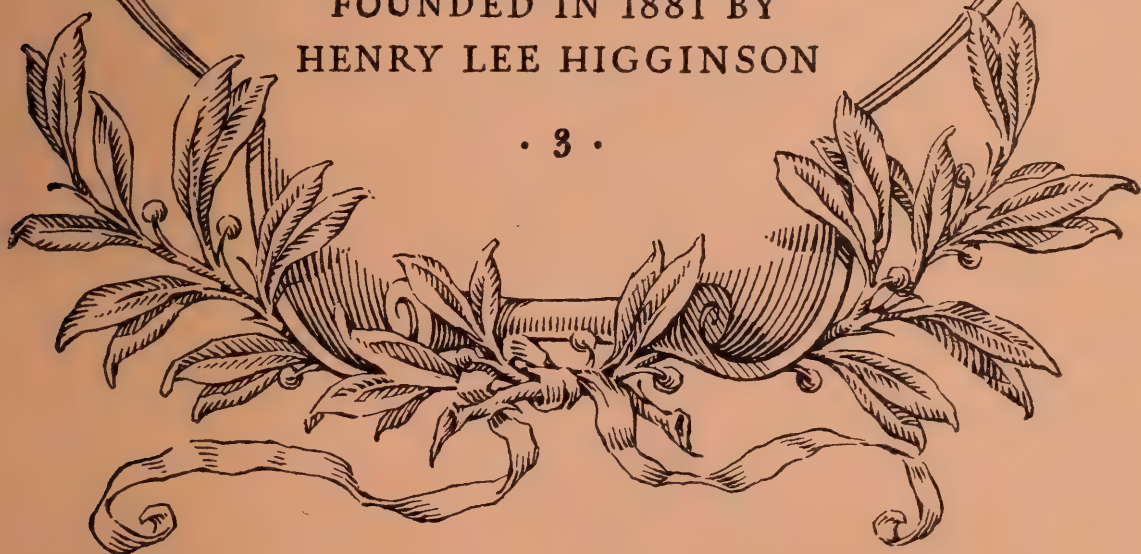
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Concert Bulletin of the Third Concert

FRIDAY EVENING, *January 14*

with historical and descriptive notes by

JOHN N. BURK

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Program

HANDEL.....Suite for Orchestra (from the Water Music)
I. *Allegro* Arranged by Hamilton Harty

- II. *Air*
- III. *Bourrée*
- IV. *Hornpipe*
- V. *Andante espressivo*
- VI. *Allegro deciso*

SCHUMANN.....Symphony No. 4, in D minor, *Op. 120*

- I. *Ziemlich langsam; Lebhaft*
- II. *Romanze: Ziemlich langsam*
- III. *Scherzo: Lebhaft*
- IV. *Langsam; Lebhaft*
(Played without pause)

I N T E R M I S S I O N

SAINT-SAËNS.....Concerto for Pianoforte No. 4,
in C minor, *Op. 44*

- I. *Allegro moderato; Andante*
- II. *Allegro vivace; Andante; Allegro*

DUKAS....."L'Apprenti Sorcier" (The Apprentice Sorcerer)
Scherzo, after a Ballad by Goethe

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SUITE FOR ORCHESTRA (FROM THE WATER MUSIC)

By GEORGE FRIDERIC HANDEL

Born at Halle, February 23, 1685; died in London, April 14, 1759

Arranged by SIR HAMILTON HARTY*

Handel's Water Music was probably composed and performed in parts in 1715 and 1717. The original autograph has been lost. A suite from the music was published by John Walsh in 1720, and another version, differently arranged, in 1740. The full suite of 20 movements was published in the Samuel Arnold edition (1785-1797), and appeared in the complete works as edited by Chrysander.

Sir Hamilton Harty, arranging a suite of six movements in 1918, and then performing it at the Hallé Concerts, has scored it for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings (published in 1922). Suites from the Water Music, derived from Chrysander, have been performed by this Orchestra December 11, 1885, October 21, 1887, December 21, 1900, and March 18, 1927.

IN Handel's time, parties on the Thames were a favorite recreation of Londoners in the summer season. R. A. Streatfeild has described the custom in his *Life of Handel* (1909): "The River Thames was then, far more than now, one of the main highways of London. It was still Spenser's 'silver Thames,' and on a summer's day it must have presented a picture of life and gaiety very different from its present melancholy and deserted aspect. It was peopled by an immense fleet of boats devoted solely to passenger traffic, which were signalled by passing wayfarers from numerous piers between Blackfriars and Putney, just as one now signals a hansom or taxicab. Besides the humble boats that plied for hire, there were plenty of private barges fitted up with no little luxury and manned by liveried servants. The manners and customs of the boatmen were peculiar, and their wit-combats, carried on in the rich and expressive vernacular of Billingsgate, were already proverbial . . . George I liked the River. When the Court was at Whitehall water parties to Richmond or Hampton Court were of frequent occurrence, and as often as not the royal barge was accompanied by an attendant boat laden with musicians."

Handel, serving as *kapellmeister* to Georg Ludwig, Elector of Hanover, obtained leave of absence to visit England in 1712. He not only overstayed his leave, but came under the open patronage of the reigning Queen Anne, between whom and Georg there was no love lost. Handel, while thus still bound to the House of Hanover, composed his *Ode to Queen Anne*, and his *Te Deum* and *Jubilate* for the hated Peace of Utrecht. When the Queen died in 1714, Georg was crowned George I of England and Handel's position became suddenly precarious. He was pointedly ignored by the new monarch and so deprived of his principal opportunities for social recognition and consequent income. But the continuing ostracism of the illustrious Handel would

* Born at Hillsborough, County Down, Ireland, December 4, 1879; died February 19, 1941.

have been likewise a true deprivation to George himself, for he had brought with him from Germany a passion for music which was more enduring than his dislike of a dead queen. It was obviously a question of a propitious moment, and Handel had friends ready to do their tactful part when that moment should come. There are three legends circumstantially related at the time, each claiming the achievement of this act of grace. The Water Music is connected with two of them.

One of Handel's true friends was Francesco Geminiani, violinist and composer for the violin, two years younger than himself. Geminiani, so the story goes, was asked to play one of his concertos at Court, and replying, admitted a rubato in his style so incorrigible that no one could be trusted to accompany him and not be thrown off but Handel himself. Handel was accordingly asked, and accordingly reinstated.

But Handel had other colleagues equally ready to claim the credit for the good deed. One was the Baron von Kielmansegger, Royal Master of the Horse to King George, and his wife who was the natural daughter of the King's father by the Countess von Platen.*

According to Mainwaring, Handel's first biographer, in 1760, the year after his death, Kielmansegger took advantage of a projected water party by the King and his retinue on the Thames from Whitehall to Limehouse on August 22, 1715. He quietly arranged for Handel to compose and conduct music on a barge within convenient hearing distance, but out of sight. The King was so pleased that he inquired as to the composer of the delightful open air music drifting across the water, and accepted him on the spot.

* This unprepossessing couple had made their way in the monarch's wake to England, and were there heartily disliked. The Baroness was "the King's principal favorite," in the circum-spect language of Felix Borowski (in the notes of the Chicago Orchestra), "whose code of morality did not rest on a higher plane than that of her husband." Others have spoken more freely about the relation to her half brother of this truly Hogarthian specimen of that lax era. Thackeray, in "The Four Georges," described her as "a large-sized noblewoman . . . denominated the Elephant," and Horace Walpole as a boy was terrified by her girth: "Two fierce black eyes, large and rolling beneath two lofty, arched eyebrows, two acres of cheeks spread with crimson, an ocean of neck that overflowed and was not distinguished from the lower part of her jaw, and no part restrained by stays — no wonder that a child dreaded such an ogress!"

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Another tale is even more specifically related in two accounts. One in the *Daily Courant* of July 19, 1717, refers to the Water Music as composed for and performed on July 17, 1717. The other was a report by Frederic Bonnet, envoy from the Duchy of Brandenburg to the English court:

"Some weeks ago the king expressed a wish to Baron von Kilmanseck [*sic*] to have a concert on the river, by subscription, like the masquerades this winter which the king attended assiduously on each occasion. The baron addressed himself therefore to Heidegger, a Suisse by nationality, but the most intelligent agent the nobility could have for their pleasures. Heidegger answered that much as he was eager to oblige his majesty, he must reserve the subscription for the big enterprises, to wit, the masquerades, each of which was worth from 300 to 400 guineas to him.

"Baron Kilmanseck, seeing that H. M. was vexed about these difficulties, resolved to give the concert on the river at his own expense and so this concert took place the day before yesterday. The king entered his barge about eight o'clock with the Duchess of Bolton, the Countess of Godolphin, Mad. de Kilmanseck, Mad. Were and the Earl of Orkney, gentleman of the king's bedchamber, who was on guard. By the side of the royal barge was that of the musicians to the number of fifty, who played all kinds of instruments, viz., trumpets, hunting horns, oboes, bassoons, German flutes, French flutes à bec, violins and basses, but without voices. The concert was composed expressly for the occasion by the famous Handel, native of Halle and first composer of the king's music. It was so strongly approved by H. M. that he commanded it to be repeated, once before and once after supper, although it took an hour for each performance.

"The evening party was all that could be desired for the occasion. There were numberless barges, and especially boats filled with people eager to take part in it. In order to make it more complete, Mad. de Kilmanseck had made arrangements for a splendid supper at the pleasure house of the late Lord Ranelagh at Chelsea on the river, to where the king repaired an hour after midnight. He left there at three, and at half past four in the morning H. M. was back at St. James'. The concert has cost Baron Kilmanseck £150 for the musicians alone, but neither the prince nor the princess took part in the festivities."



The *Daily Courant*, July 17, 1717, agrees with this and also states:

“Many other barges with persons of quality attended, and so great a number of boats that the whole river in a manner was covered. A City Company’s barge was employed for the music, wherein were fifty instruments of all sorts, who played all the way from Lambeth, while the barges drove with the tide without rowing as far as Chelsea, the finest symphonies, composed express for this occasion by Mr. Handel, which his majesty liked so well that he caused it to be played over three times in going and returning. At eleven his majesty went ashore at Chelsea, where a supper was prepared, and then there was another very fine consort of music which lasted till two, after which his majesty came again into his barge and returned the same way, the music continuing to play until he landed.”

Writers on Handel have weighed the conflicting tales and lean towards the latter as more incontrovertible, especially when Frederic Bonnet, who was presumably a man of his word, wrote: “*Ce concert avait été composé exprès par le fameux Handel.*” And yet the stories are not so irreconcilable. It may have required the three happy episodes to dispel a lingering coolness in the King, and as Herbert Weinstock has suggested in his valuable biography, Handel may have indeed composed a suite in 1715 and fresh music in 1717 on the strength of his first success. There can be no precise information about the original score, for the autograph and parts are lost, but twenty movements were published by Arnold in the first collected edition, and by Chrysander in 1886 — probably enough to have provided more than one royal Thames party, even though in each case the music went well into the evening. Early writers presumably did not know of these many movements and were accordingly misled. John Walsh published (in parts only) a short suite in 1720,* and on the strength of its popularity brought out in 1740 what he called “Handel’s Celebrated Water Musick Compleat.” But this was far from “compleat” — it had only eight movements.

Since the Water Music was intended for out-of-door uses, it naturally afforded Handel the opportunity first to introduce the French horn into a score of his own. The horn was then regarded as an instrument for fanfares, and far too coarse for symphonic purposes. The length of this accumulation of short movements (for it is nothing else) and the uncertainty as to its original instrumentation has afforded Sir Hamilton Harty an unquestionable right to choose his own suite and order it to present needs as he has likewise done with the Fire Music.

* For “two french horns, Violins or Hoboys, Tenor and Thorough Bass for the Harpsichord, or Bass Violin.” It is by no means certain that this was Handel’s original orchestration.

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SYMPHONY IN D MINOR, No. 4, *Op.* 120

By **ROBERT SCHUMANN**

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

Composed in 1841, at Leipzig, this symphony was first performed at a Gewandhaus concert on December 6 of the same year. Schumann made a new orchestration in December, 1845, at Düsseldorf, and the revision was performed there on March 3, 1853, at the Spring Festival of the lower Rhine. It was published in December, 1853, as his Fourth Symphony.

The orchestration includes 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

SCHUMANN wrote this symphony a few months after the completion of his First Symphony in B-flat. The D minor Symphony was numbered four only because he revised it ten years later and did not publish it until 1853, after his three others had been written and published (the Second in 1846, the Third in 1850). This symphony, then, was the second in order of composition. It belongs to a year notable in Schumann's development. He and Clara were married in the autumn of 1840, and this event seems to have stirred in him a new and significant creative impulse: 1840 became a year of songs in sudden and rich profusion, while in 1841 he sensed for the first time in full degree the mastery of symphonic forms. He had written two years before to Heinrich Dorn, once his teacher in composition: "I often feel tempted to crush my piano — it is too narrow for my thoughts. I really have very little practice in orchestral music now; still I hope to master it." The products of 1841 show that he worked as well as dreamed toward that end. As Mr. W. J. Henderson has well described this moment of his life: "The tumult of young love lifted him from the piano to the voice. The consummation of his manhood, in the union with a woman of noble heart and commanding intellect, led

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him to the orchestra. In 1841 he rushed into the symphonic field, and composed no less than three of his orchestral works." *

These works were the First, the "Spring" Symphony, which he began in January 1841, four months after his marriage, and completed in a few weeks; the "Overture, Scherzo and Finale" of April and May, and the D minor Symphony, which occupied the summer months. There might also be mentioned the "*phantasie*" in A minor, composed in the same summer, which was later to become the first movement of the piano concerto. But the two symphonies, of course, were the triumphant scores of the year. The D minor Symphony, no less than its mate, is music of tender jubilation, intimately bound with the first full spring of Schumann's life — like the other a nuptial symphony, instinct with the fresh realization of symphonic power.

The manuscript of the symphony bears the date June 7, 1841, and at the end — "finished at Leipzig, September 9, 1841." Clara observed still earlier creative stirrings, for she recorded in her diary under the date of May 31: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." On September 13, which was Clara's birthday, and when also their first child, Marie, then twelve days old, was baptized, Robert presented the young mother with the completed score of the symphony. And the composer wrote modestly in the diary: "One thing makes me happy — the consciousness

* "Preludes and Studies."—W. J. Henderson.



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of being still far from my goal and obliged to keep doing better, and then the feeling that I have the strength to reach it."

The first performance was at a Gewandhaus concert on December 6, Ferdinand David conducting. It was a friendly event, Clara Schumann playing piano solos by their colleagues Mendelssohn, Chopin, Sterndale Bennett. She appeared jointly with Liszt, in his "Hexameron" for two pianos. Schumann's new "Overture, Scherzo, and Finale" was also played. Unfortunately, the success of the B-flat major Symphony in the previous March was by no means repeated in the new D minor Symphony. The criticisms were not favorable. Clara Schumann, who always defended her husband, wrote that "Robert's Symphony was not especially well performed," and the composer himself added: "It was probably too much of me at a single sitting; and we missed Mendelssohn's conducting too; but it doesn't matter, for I know the things are good, and will make their way in their own good time."

But Schumann laid the work aside. It does not seem that he could have considered a revision for some time, for he offered the manuscript to a publisher in 1843 or 1844 as his "Second Symphony, Op. 50." According to the testimony of Brahms, many years later, Schumann's dissatisfaction with the symphony preceded its first performance. "Schumann was so upset by a first rehearsal that went off badly," wrote Brahms to Herzogenberg, October 1886, "that subsequently he orchestrated the symphony afresh at Düsseldorf." This revision was made in December, 1851. The fresh score was performed at Düsseldorf on March 3, 1853, at the Spring Festival of the lower Rhine. This time the work had a decided success, despite the quality of the orchestra which, according to Brahms, was "bad and incomplete," and notwithstanding the fact that Schumann conducted, for, by the testimony of his contemporaries, he was conspicuously ineffectual at the head of an orchestra. When in the following autumn the committee urged that Schumann conduct only his own works in the future, Clara wrote bitterly about the incident.

From the following letter (to Verhulst) it appears that Schumann made the revision because of urgent friends: "When we last heard that Symphony at Leipzig, I never thought it would reappear on such

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an occasion as this. I was against its being included, but was persuaded by some of the committee who had heard it. I have scored it afresh, and it is now more effective." Schumann dedicated the symphony to Joseph Joachim, who was then twenty-two years old. He wrote on the manuscript: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private." The score was published in December, 1853.

The Symphony is integrated by the elimination of pauses between the movements, and by thematic recurrence, the theme of the introduction reappearing at the beginning of the slow movement, a phrase from the slow movement in the Trio of the Scherzo. The principal theme of the first movement is used in the Finale, and a subsidiary theme in the first movement becomes the leading theme in the Finale. This was a true innovation, foreshadowing the cyclic symphonies of many years later. "He desires," in the opinion of Mr. Henderson, "that the hearer's feelings shall pass, as his own did, from one state to the next without interruption. In a word, this is the first symphonic poem, a form which is based upon the irrefutable assertion that 'there is no break between two successive emotional states.'" Its "community of theme is nothing more or less than an approach to the *leit motive* system." The Symphony is the most notable example of the symphonic Schumann abandoning customary formal procedure to let his romantic imagination take hold and shape his matter to what end it will. It should be borne in mind that the Symphony was first thought of by its composer as a symphonic fantasia, that it was published by him as "Introduction, Allegro, Romanze, Scherzo and Finale, in One Movement." It was in this, the published version, that he eliminated pauses between the movements, although this does not appear in the earlier version save in the joining of the scherzo and finale. The work, save in the slow movement, has no "recapitulations" in the traditional sense, no cut and dried summations. Warming to his theme, Schumann expands to new thematic material and feels no necessity for return. The score is unmistakably of one mood. It is integrated by the threads of like thoughts. Thematic recurrence becomes inevitable, because this unity of thought makes it natural.

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CONCERTO NO. 4 IN C MINOR, FOR PIANOFORTE AND ORCHESTRA,
Op. 44

By CHARLES CAMILLE SAINT-SAËNS

Born at Paris, October 9, 1835; died at Algiers, December 16, 1921

Saint-Saëns composed his Fourth Piano Concerto in 1875 and first performed it at a Colonne concert in the Châtelet, October 31 of that year. The first performance in Boston was by the Harvard Musical Association, February 14, 1878. John A. Preston was the pianist. Soloists who have performed this work at the Boston Symphony concerts are Madeline Schiller (1882), Carl Stasny (1892), Fanny Bloomfield-Zeisler (1898), Ignace Paderewski (1908), Alfred Cortot (1923), Emma Boynet (1935), and Robert Casadesus (1943).

The orchestration calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

FROM the time that Saint-Saëns made his first public appearance as a pianist at the age of ten, his long career was more or less punctuated with concert tours (as an organist also he was heard on numberless occasions). His fine skill as a performer* was probably never exhibited to better advantage than in the five concertos, each of which was first performed by himself. The First, in D, he composed in 1858, but did not play until 1865 (at Leipzig). The remaining four concertos were composed, each for a special occasion, and then immediately performed: the Second in G minor (with his Fourth, the best known of the piano concertos) was performed in Paris in 1868; the Third, in E-flat, he played the year following at the Leipzig Gewandhaus. The Fourth he played in 1875, at a Colonne concert in Paris. Not until 1896 did he compose his Fifth in F major, to commemorate, at a special concert in Paris, the fiftieth anniversary of his début as pianist.

The following analysis was made by Charles Malherbe:

Although divided into two parts, it really contains, after the manner of the classic symphony, four movements: *Allegro moderato*, *Andante*, *Allegro vivace*, *Allegro*; but these movements, instead of

* Isidor Philipp, Saint-Saëns' pupil, has described (in the magazine *Tempo*) the piano-playing of his master in terms which might be looked upon as excusably partial, were they not supported by abundant evidence from the past: "The place of Saint-Saëns in virtuosity was unique. He was certainly one of the greatest pianists of his day. It is impossible to play piano with more esprit, rhythm and naturalness, full of life, than he. His personality, more well-tempered than exuberant, identified itself as well with the classics as with the moderns. His interpretations, whether of Mozart or Liszt, were pure, chiseled pianistic marvels. The great Anton Rubinstein said of him, 'He was never the pianist, even when playing the simplest of piano pieces. He rested great without wishing to, by his own greatness.'"

When in 1860 Saint-Saëns played from Wagner's full score at sight, and also performed long portions of "*Tristan*" from memory, Wagner was moved to record in "*Mein Leben*": "The skill and talent of this young man was simply amazing."

being isolated and each one corresponding to a separate piece, are united two by two and so lead not to four but two conclusions: an economy of formulas more in accordance with the musical habits of our time. It is the first time that M. Saint-Saëns has employed in his concertos this new device, which he applied in a masterly manner to his third symphony. The themes are distinct, peculiar to each movement, but they intermingle at times in the developments and the return establishes a sort of natural bond between the different portions of the work. Thus the *Andante* in 4-4 of the first section is transformed to triple time in the second, and the first *Allegro* reappears with a different measure in the *Finale*.

The work begins with a sort of free prelude, *Allegro moderato*, C minor, 4-4. A theme of eight measures is given out alternately by the orchestra and the pianoforte; it is treated now contrapuntally, now in free preluding fashion, somewhat after the manner of a cadenza. This species of introduction leads to the main body of the movement, an *Andante* in A-flat major, 4-4. There are soft and mysterious harmonies for orchestra with flowing arpeggios for the pianoforte. The chief theme, a simple melody, is developed at some length and enriched with a varied ornamental work.

The second movement, *Allegro vivace*, C minor, 2-4 (6-8), begins with a lively *scherzando*. The theme of the prelude to the first movement reappears in a faster tempo. There is a short *Andante*, C minor, 4-4, with reminiscences of the first movement. This leads to the *Finale*, *Allegro*, C major, 3-4. A theme that has the character of a folk-song is developed energetically and brilliantly somewhat after the manner of the rondo.

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ALEXANDER BRAILOWSKY

ALEXANDER BRAILOWSKY was born in Kiev on February 16, 1896. His father taught him piano, sent him to the Kiev Conservatory, and took him at the age of fifteen to Vienna to become a pupil of Leschetizky. The family settled in Paris, where after the first World War Brailowsky made his public début. He made his American début in New York in 1924. He has repeatedly given concert tours of Europe, the Orient, North and South America.

Mr. Brailowsky first played with the Boston Symphony Orchestra November 5-6, 1943, in Tchaikovsky's First Piano Concerto. On October 26-27, 1945, he played in Rachmaninoff's Second Concerto.

"THE APPRENTICE SORCERER" (AFTER A BALLAD BY GOETHE)

By PAUL ABRAHAM DUKAS

Born at Paris, October 1, 1865; died there May 17, 1935

"*L'Apprenti Sorcier*," a scherzo, was composed in 1897 and first performed at a concert of the *Société Nationale* under the direction of Dukas, on May 18 of the same year. There was a performance in Chicago by the Chicago Orchestra, under Theodore Thomas, January 14, 1899. The first performance at the Boston Symphony concerts was on October 22, 1904.

The piece is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones, timpani, bass drum, cymbals, triangle, glockenspiel, harp and strings.

DUKAS died within one day of thirty-eight years after the first performance of his orchestral scherzo, which as a novelty had duly gone the rounds of European orchestras and planted his name in the general consciousness. Gustave Samazeuilh has recalled how the composer played him the sketch of his piece in March of 1897. Both musicians were in Brussels for the first performance of d'Indy's "*Fervaal*." Dukas played his new work on a bad hotel piano, but succeeded in greatly impressing his companion by "its life force, its certainty, its perfect depiction of its subject, which in no way obscured

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the clarity of the musical structure." Dukas, as was always the case, Samazeuilh adds, "had long pondered his subject, allowed it to develop at leisure before coming to the point of its realization, which was always quick with him, once the moment of decision came." Certain of his friends have hazarded that this work may have been material once intended for the Symphony in C major which it shortly followed, and which has no scherzo.

The ballad of Goethe, "*Der Zauberlehrling*," furnished the subject. The poem was in its turn derived from a traditional tale found in Lucian's "The Lie-fancier." The philosopher Eucrates there tells how he once met on the River Nile the sage Pancrates, who had lived for many years in a cave and there learned the magic of Isis. The tale has thus been translated by William Tooke from "Lucian of Samatosa."

"When I saw him as often as we went on shore, among other surprising feats, ride upon crocodiles, and swim about among these and other aquatic animals, and perceived what respect they had for him by wagging their tails, I concluded that the man must be somewhat extraordinary." Eucrates accompanied his new acquaintance as his disciple. "When we came to an inn, Pancrates would take the wooden bar of the door, or a broom, or the pestle of a wooden mortar, put clothes upon it and speak a couple of magical words to it. Immediately the broom, or whatever else it was, was taken by all people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me; though in other respects he was the most obliging man in the world.

"At last, however, I found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped up immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to the market. The following day when he was gone out about business, I took the pestle, clothed it, pronounced the three syllables, and bid it fetch me some water. He directly brought me a large pitcher full. 'Good,' said I, 'I want no more water; be again a pestle.' He did not, however, mind what I said; but went on fetching water and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Pancrates at his return should be angry, as indeed was the case, and having no alternative, I took an ax and split the pestle in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one water-carrier I now had two. Meantime, in came Pancrates; and understanding what had happened, turned them into their pristine form; he, however, privily took himself away, and I have never set eyes on him since."

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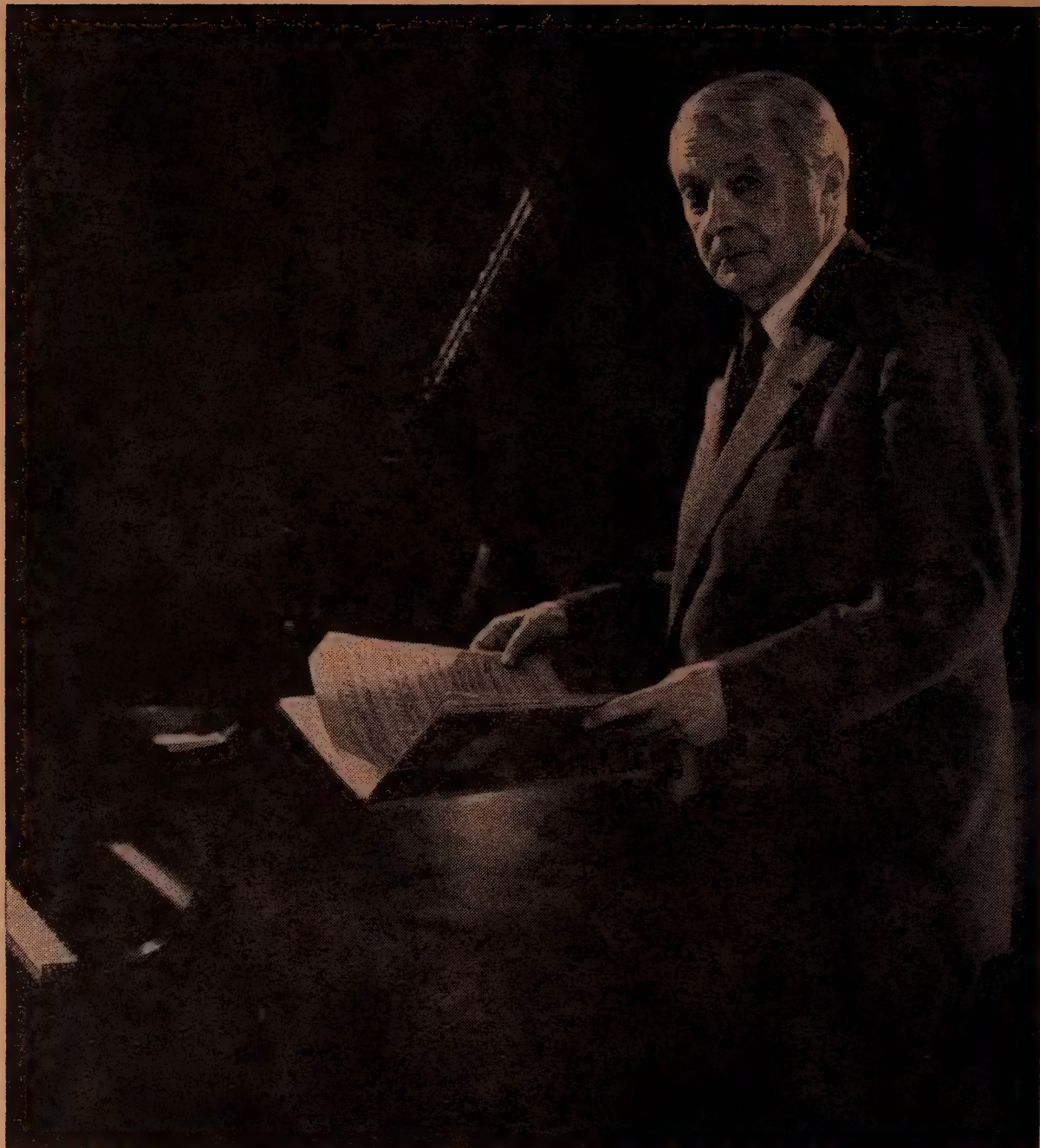
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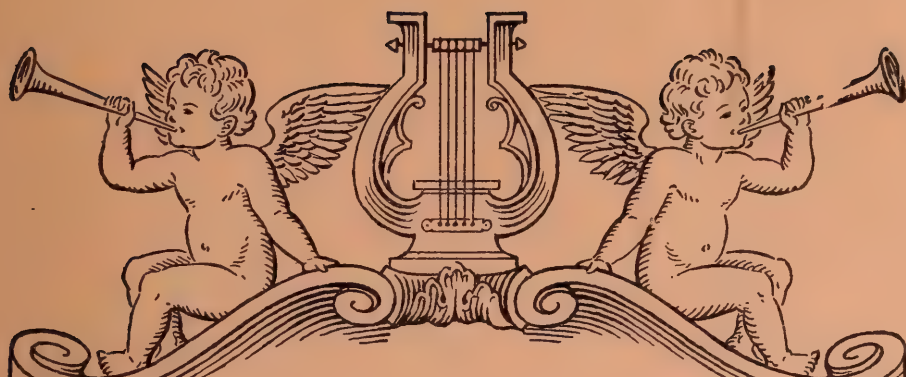
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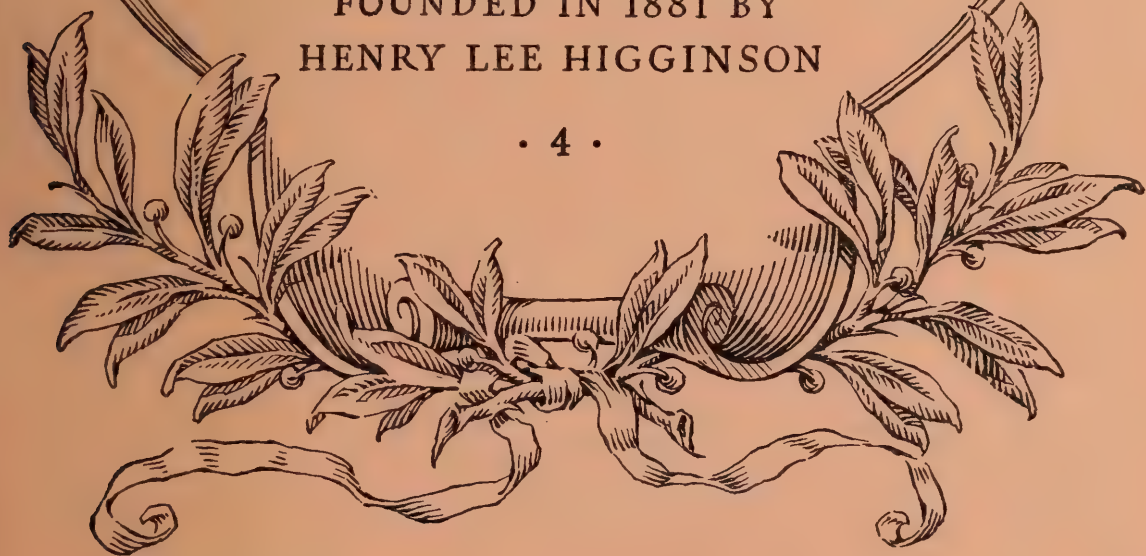
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Concert Bulletin of the Fourth Concert

FRIDAY EVENING, *February 11*

with historical and descriptive notes by

JOHN N. BURK

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FRIDAY EVENING, FEBRUARY 11, at 8:30 o'clock

Program

PIERRE MONTEUX, *Guest Conductor*

MOZART.....Overture to "The Magic Flute"

SIBELIUS....."The Swan of Tuonela," Legend from
the Finnish Folk-epic, "Kalevala"

English Horn: LOUIS SPEYER

SCHUMANN.....Symphony No. 3, in E-flat major, "Rhenish," *Op. 97*

- I. Vivace
- II. Moderato assai
- III. Allegro non troppo
- IV. { Maestoso
- V. { Vivace

INTERMISSION

SESSIONS.....Orchestral Suite from "The Black Maskers"
(Leonid Andreyeff)

- I. Dance (Stridente — sarcastico)
- II. Scene (Agitato molto)
- III. Dirge (Larghissimo)
- IV. Finale (Andante moderato un poco agitato)

STRAUSS...."Don Juan," Tone Poem (after Nikolaus Lenau), *Op. 20*

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PIERRE MONTEUX

PIERRE MONTEUX was born in Paris, April 4, 1875. He began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe, introducing such music as Stravinsky's *Petrouchka*, *Le Sacre du Printemps*, and *Le Rossignol*; Ravel's *Daphnis et Chloé* and Debussy's *Jeux*. He toured the United States with the Ballet Russe in 1916-17. He conducted at the Paris Opéra and his own Concerts Monteux in Paris. He became conductor at the Metropolitan Opera House in 1917-18 and was the conductor of the Boston Symphony Orchestra 1919-24. In the ten years following he was a regular conductor of the Amsterdam Concertgebouw and the Orchestre Symphonique de Paris. He became conductor of the San Francisco Orchestra in 1935, a position from which he has now retired. Mr. Monteux returned to conduct the Boston Symphony Orchestra January, 1951, each season since, in Boston, and at Tanglewood. He shared with Mr. Munch the concerts of the European tour in May, 1952, the transcontinental tour in May, 1953.

He conducts as guest of the Metropolitan Opera Company.

OVERTURE TO *DIE ZAUBERFLÖTE* ("THE MAGIC FLUTE")

By WOLFGANG AMADEUS MOZART

Born January 27, 1756, Salzburg; died December 5, 1791, Vienna

Composed in 1791, "The Magic Flute" was first performed on September 30 at the *Theater auf der Wieden*, close to Vienna. The libretto was announced as by Emanuel Schikaneder, who was also the impresario and the Papageno in the cast. The opera, translated into various languages, spread across the continent. The first performance in Paris was probably August 23, 1801, when it was called "*Les Mystères d'Isis*." It appeared in Milan at La Scala, April 15, 1816; in London, where it was sung in Italian, May 25, 1819. Philip Hale notes a performance in English at the Park Theatre in New York, April 17, 1833, but states that "the first performance in that city worthy of the name was in Italian at the Academy of Music, November 21, 1859." The same Company brought the opera to Boston in 1860, where it was performed on January 11 in Italian and when Theodore Thomas was Concertmaster in the orchestra. Some "mutilated version" may have been performed in Boston before that time. The first performance in the original German language was on October 18, 1864.

The Overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones and strings.

IT WAS ON September 28, 1791, two days before the first performance, that Mozart, having completed the score of his opera in great haste, wrote out its Overture. Three solemn chords, taken from the priestly music of the second act, music of Freemasonry, are given out by the full orchestra, the trombones lending their special color. The intro-

ductory adagio is followed by a lively fugue, first set forth by the strings. The fugue has no recurrence in the opera itself, but is easily associated with the sprightly music of Papageno. There is a brief return to the adagio chords of the Introduction and a development in which the sonata and fugue forms are blended.*

When in the summer of 1791 Mozart was approached by Schikaneder, the actor manager, with a proposal for a light comic piece in the popular style of the moment, Mozart answered: "If I do not bring you out of your trouble and if the work is not successful, you must not blame me; for I have never written magic music." "*Die Zauberflöte*" was certainly a departure from Mozart's customary style. Attached to the Viennese Court, he had composed his last three operas in the more elegant Italian manner and language. He had not set a German text since "*Die Entführung aus dem Serail*" of 1782. But the musical possibilities of his own language appealed to him; nor was he ever afflicted with a false sense of dignity. Without prospects from the new Emperor, Leopold II, who was not musically inclined, he was badly in need of money and was probably entirely ready to join his friend in catering to a general public, a readiness which might have led to good profits. Schikaneder knew his public by direct contact from the boards, for he was a successful comedian and, after a fashion, a singer. He also knew his public by long and close attention to the box office. His prescription for success was modelled on a fairly definite pattern, which could be compared to the more modern pantomime, or "extravaganza." This pattern is discernible in a light opera which a rival producer named Marinelli had brought out in June, entitled "*Kaspar der Fagottist, oder Die Zauberzither*" ("Kaspar the Bassoonist, or The Magic Zither"), to music by Wendel Müller. Audiences looked for a fulsome comedy part, and Kaspar had become a favorite character type with the Viennese. There must be lilting tunes and a spectacle based on fairy-tale adventures, Oriental settings, and the introduction of wild animals, either in the flesh or in *papier-mâché*. The rival piece had just these trappings and Schikaneder sought to find a match for them in a book of quasi-Oriental fairy tales, "*Dschinnistan*," edited by Wieland. The story "Lulu, or The Enchanted Flute," by Liebeskind, furnished the idea of a magic flute, and other stories provided other situations.

* The original manuscript of the opera has been described by Schnyder von Wartensee: "The composer ruled his paper in twelve staves, and was thus compelled at times to write additional instrumental parts on separate sheets. It is evident that Mozart first sketched the opera from beginning to end with astonishing rapidity. This portion was written with very black ink and was just sufficient to prevent his forgetting the idea. It is confined to the voice parts and the text almost without exception until toward the close; the orchestration is very rarely written in and then only with one instrument or another. The subsequent completion of the score is discernible by the paleness of the ink; it is so pale that many parts of the overture are now nearly illegible."

"THE SWAN OF TUONELA," LEGEND FROM THE "KALEVALA,"

Op. 22, No. 3

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865

"The Swan of Tuonela" was composed in 1893 and first performed in Helsingfors on April 13, 1896, the composer conducting.

The first performance by the Boston Symphony Orchestra was given on March 4, 1911.

The piece is scored for English horn solo, with oboe, bass clarinet, 2 bassoons, 4 horns, 3 trombones, timpani, bass drum, harp and strings.

SIBELIUS began his series of works based upon the folklore of the "*Kalevala*" with "*Kullervo*" in 1892. "*En Saga*" of the same year was more general in subject. But his cycle of four musical "Legends," describing the exploits of the hero Lemminkainen, was steeped in the spirit and letter of the "*Kalevala*."

The music grew from the composer's plan for an opera on a "*Kalevala*" subject, "The Creation of the Boat," which Sibelius undertook in 1893, himself preparing a text with the help of the author J. H. Erkkö. He was advised that the libretto was unsuitable for operatic purposes, and abandoned the idea. But he had already composed a prologue to the opera, and this became "The Swan of Tuonela." In 1895 he added to this one three more "legends," based upon the exploits of Lemminkainen: "Lemminkainen and The Maidens," "Lemminkainen in Tuonela," and "The Return of Lemminkainen." After conducting the cycle in 1896, Sibelius made a revision for a performance in the following year.

The following inscription appears upon the score of "The Swan of Tuonela":

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"Tuonela, the land of death, the Hell of Finnish mythology, is surrounded by a large river with black waters and a rapid current on which the Swan of Tuonela floats majestically, singing."

The "lively" Lemminkainen, a hero of the epic, woos the maiden of *Pohjola* (which was the legendary name of the northland), but must obtain the consent of her mother, Louhi, "the old and gap-toothed dame of Pohja." This hag, in whom more than one villainy in the "*Kalevala*" has its source, sets impossible labors upon Lemminkainen. He must capture on snowshoes the Elk of Hiisi, he must bridle "the fire-breathing steed" of Hiisi. He brings both to her, but she contrives a third task which can only result in his death. He must shoot a swan which glides upon the river of Tuonela. In the fourteenth Runo of the "*Kalevala*" it is told how Lemminkainen descends to the underworld, armed with his "twanging crossbow," and stalks the shores of "Tuoni's murky river." But the blind old cowherd Märkähattu has long awaited him.

"From the waves he sent a serpent,
Like a reed from out the billows;
Through the hero's heart he hurled it—"

The body is hewed into five pieces by the son of Tuoni, and cast into the turbulent waters. In the fifteenth Runo there are magnificent pages which tell of the heroic efforts of Lemminkainen's mother to find her boy. She invokes all the forces of nature to aid her search, and having found him, uses the "magic balsam" of the bees to heal the wounds and restore life to the veins.

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SYMPHONY IN E-FLAT MAJOR, No. 3, "RHENISH," *Op.* 97

By ROBERT SCHUMANN

Born at Zwickau, Saxony, June 8, 1810; died
at Endenich, near Bonn, July 29, 1856

Schumann completed his Third Symphony in December, 1850, at Düsseldorf, and gave it its first performance as conductor of the *Allgemeine Musikverein* of that town, February 6, 1851. On February 25 he conducted a performance at Cologne, and gave a second Düsseldorf performance on March 13. Julius Reitz introduced the work at the *Gewandhaus* in Leipzig on December 8 of the same year. The first performance in England was December 4, 1865 under the conductorship of Luigi Arditi, in London. But the Symphony had been heard in New York by the Philharmonic Society there, February 2, 1861, Theodore Eisfeld, conductor. The first performance in Boston was at a concert of the Harvard Musical Association, February 4, 1869, the first performance by the Boston Symphony Orchestra, November 23, 1883.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 valve and 2 natural horns, 2 trumpets, 3 trombones, timpani and strings.

It was published in October, 1851.

THE Third Symphony, Schumann's last large symphonic work (the Symphony in D minor, numbered four on account of its revision, was really the second in order) belongs to a moment of significant

change in his way of life. Two months before he had arrived at Düsseldorf with Frau Clara Schumann to take up his first regularly salaried post as orchestral and choral conductor in the Rhine town. Schumann had undertaken his new obligations with misgivings: for one reason because he doubted the competence of the musicians and singers in so provincial a town; for another the shy and retiring musician dreaded the prospect of dealing with large groups of people, and the onerous routine involved. "You know very well," he had written to Ferdinand Hiller, his predecessor, in considering the appointment, "that if we musicians live on sunny heights, the misfortunes of life cut all the deeper when they rise before us in their bare outlines; at least so it is with me who have a lively imagination." Schumann's first fears were set at rest. Undertaking his first choral and orchestral rehearsals, he was much pleased with the discipline and ability of the worthy Rhinelanders whom Mendelssohn and later Hiller had thoroughly drilled and disciplined. Their cordiality and obvious respect for the distinguished couple who had come to control their musical destinies touched both Robert and Clara. The two were yet to learn that the provincial veneration could not extend to a true understanding of Schumann's serious idealism, nor could it endure. Under the faltering hand of the solitary creative artist, who was never meant to lead, discipline was gradually replaced by disorder and confusion.

The Schumanns arrived in Düsseldorf on September 2, of 1850. In October, Robert composed his 'cello concerto, and, still finding time and quiet for creative work, followed it in November with the Symphony in E-flat major. Images of the Rhine and thoughts of its people were undoubtedly in Schumann's mind as the symphony took shape. Sir George Grove has stated (without giving his authority) that Schumann had planned a symphony suitable for the Rhine Festival even before leaving Saxony. Whether or not this was so, the composer could not have forgotten his delight in the Rhine country from an expedition of his student days, and these memories would have been revived on his return by the scenic beauties about him and the simple hospitality of the inhabitants. On the last Sunday of the month



of their arrival, the Schumanns made a visit to Cologne. "We went by way of a distraction," wrote Clara in her diary, "and were enchanted by the first glimpse of it from Deutz, and above all by the sight of the magnificent cathedral which even on closer inspection surpassed our expectations. . . . After dinner we went to the Belvidere, where we had a glorious view of the Rhine and from which we saw the Siebengebirge which we had hoped to visit." J. W. von Wasielewski, who was in the advantageous position of being Schumann's concertmaster at the time, and later his biographer, states that the idea for the Symphony in E major "was first conceived, so the composer said, on seeing the cathedral at Cologne."

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ORCHESTRAL SUITE FROM "THE BLACK MASKERS"

By ROGER SESSIONS

Born in Brooklyn, New York, December 28, 1896

Sessions composed incidental music in seven numbers for the play by Leonid Andreyeff*, *The Black Maskers* (*Chiocinya Maski*), for a performance at Smith College in Northampton, Massachusetts, in 1923. From this music he later derived an orchestral suite in four movements. The Suite was published by the Cos Cob Press in 1932. The Suite is dedicated to Ernest Bloch. It is inscribed: "Cleveland, Ohio — Hadley, Mass. Feb-June 1923."

The orchestration is as follows: 3 flutes, piccolo and flute in G, 2 oboes and English horn, 3 clarinets and E-flat clarinet and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, Chinese drum, side drum, bass drum, cymbals and small cymbals, triangle, tam-tam, tambourine, xylophone, piano and strings.

IN the published score of the Suite there is printed the following paragraph from "My Diary," written by Andreyeff in 1908 a few months before the play appeared:

"Every man, as I afterward came to see and understand, was like that rich and distinguished gentleman who arranged a gorgeous masquerade in his castle and illuminated his castle with lights; and thither came from far and wide strange masks, whom he welcomed with courteous greetings, though ever with the vain inquiry, 'Who are you?' And new masks arrived, ever stranger and more horrible. . . . The castle is the soul; the lord of the castle is man, the master of the soul; the strange, black maskers are the powers whose field of action is the soul of man, and whose mysterious nature he can never fathom."

* Leonid Nikolaevitch Andreyeff (1871-1919), writing short stories and plays from the beginning of the century, was befriended by Maxim Gorki with whom he was in sympathy during the revolutionary uprising of 1905. In the revolution of 1917, he was opposed to the Bolsheviks, left Russia and died in poverty in Finland.

The scene of the play is a luxurious reception hall in an ancient feudal castle. The Duke Lorenzo, young, wealthy, popular, happily married, is receiving his guests. A troupe of figures in masks enter as if for the purpose of entertaining the guests and Lorenzo receives them with the courtesy of a hospitable lord. But they reveal loathsome shapes and faces. One seems to be a corpse, another a fearful beast, etc. He tries gaily to pass off as a joke their sinister appearance and remarks, their laughter and lewd behavior. His tormentors are the mysterious lurking instincts of his darker unknown self. A woman masker in red, encircled by a live black snake, says that she is his heart being strangled by a serpent of doubt. A creature of many arms and legs proclaims that he is Lorenzo's thoughts. All strike up a wild dance to discordant music (this comprises the first movement of Sessions' Suite). When the Duke protests the maskers answer that the music is his own. "We are your overlords," they cry at last. "This castle is ours."

A masker at Lorenzo's command sings a "little ballad" which Lorenzo has written; a song, first soft and tender, becomes fragmentary and weird. The text begins: "My soul is an enchanted castle. When the sun shines into the lofty windows with its golden rays it weaves golden dreams. When the sad moon looks into the misty windows, in its silvery beams are silvery dreams. Who laughs? Who laughs so tenderly at the mournful dirge?" The singer continues with words and music which the Duke does not recognize as his own: "and I lighted up my castle with lights. What has happened to my soul? The black shadows fled to the hills and returned yet blacker. Who sobs? Who groans so heavily in the black shadows of the cypresses? Who came to my call? And terror entered into my shining castle. What has



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happened to my soul? The lights go out in the breath of darkness. Who laughs so horribly at insane Lorenzo? Have pity on me, O Monarch. My soul is filled with terror. O Monarch — O Lord of the world — O Satan!”

All do obeisance to Lorenzo as a “vassal of Satan” while Lorenzo recoils in horror. He reminds them that he is a “Knight of the Holy Ghost, the son of a Crusader.” This is greeted by mocking laughter and he is told that he is not of noble birth at all, but the result of an illicit union between his “saintly” mother and a stable groom. In the second scene Lorenzo meets his other self in the library of the castle. This other self is his ignominious darker nature. He draws his sword in disgust and slays him. But the conquering Lorenzo, the emotional Lorenzo, the nobleman of good will, bleeds also, for the two are inseparable.

The third scene is the ballroom once more. A new horde of maskers has come uninvited, attracted by the light of the castle in the black night. The former maskers are terrified at these new apparitions which threaten to extinguish the lights with their bodies and overwhelm the castle, plunging it into darkness. (This scene becomes the second movement of the Suite. As a middle section the composer borrows from a song which Lorenzo hums in the first scene, a melody for alto flute.)

The second act shows the castle chapel. The Duke of Lorenzo stands beside the bier of the Duke of Lorenzo: thus Lorenzo beholds the remains of his phantom double, his Slavic *Doppelgänger*. The retainers come to view the body, revealing how he has ruined one by cruel indifference, another by seducing his daughter. (The “dirge” in the Suite was the prelude to this scene. Trumpet fanfares announce the death of Lorenzo from the turret of the castle. It is music of macabre pomp, ending with a solemn procession.)

Lorenzo is now quite insane. He imagines that he is once more receiving guests. The castle is discovered to be on fire. All flee except Lorenzo himself. He is enveloped by the flames as he kneels praying “Lorenzo, Duke of Spadaro, has no serpent in his heart.” He finds redemption in the symbolic purity of the flames. (This scene constitutes also the finale of the Suite, which however has been considerably

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changed. It proceeds quietly, with weird figures suggestive of the conflagration, ending on a pure chord.)

A glance at the record of Roger Sessions' career shows that he has composed at fairly regular intervals but slowly and with evident discrimination. He has, whether by inclination or circumstance, ventured usually once into each musical category: the list to date shows one opera, this one suite of descriptive music, a choral work, a violin concerto, a string quartet, a duo for violin and piano, a song, chorale preludes for organ. His Symphony of 1946 was a fruitful second venture. (The work which he has agreed to compose for the 75th Anniversary of the Boston Symphony Orchestra will be his Third Symphony.) The sum of his music to date prompts the thought that a handful of scores written on the basis of withholding nothing less than one's utmost can be of more value to the world at large than a barrellful more casually produced at any bidding. Artists differ, of course — facility, sometimes fatal, has sometimes proved happy. Great pains have sometimes produced music stillborn — they have at other times produced the noblest music of all.

Simultaneous with the record of Sessions' creative career is his teaching career. Since the earlier years of his sojourn in Europe, assimilative years surely, he has been active as a teacher, notably at Princeton University where he now holds a professorship and at the University of California, where he held a similar position from 1945 to 1951. His pupils attest that he is invaluable in imparting the ways of his art and stimulating individual expression. He has evidently found a sense of satisfaction and achievement in teaching (aside from its necessity, bread-and-butter wise, to almost any incorruptible composer), but he once wrote:

"First, everything stands or falls on my music. I am first and foremost a composer, and all my ideas (even about teaching) derive their essence from my experiences as a composer, and my first-hand knowledge of a composer's psychology. Any value which these ideas have derives directly from that knowledge and is entirely illusory apart from it. . . . I am not a pedagogue, and if I am a good teacher at all it is not because I have the patience or the energy to formulate principles or theories or methods of teaching, but because I have a fairly large amount of experience and intuition, gained from production, and a capacity for awareness."

Roger Sessions as a small boy in Connecticut where he grew up (in Hadley) and attended school (at Kent) was precocious mentally and musically. He graduated from Harvard College in 1915 at the age of 18. I knew him at college and was more or less swept along by his zeal for his gods at the time — Wagner, Strauss, Bruckner. A maga-

zine, the *Harvard Musical Review*, served principally as a receptacle for the testing out of its editors' opinions and soon collapsed for want of readers (and advertisers). Brahms was an unhonored part of Sessions' cosmos at the time. His intolerance — his musical loves and hates — were no doubt guided by some inner urge to absorb what he needed. Later his idols were Franck, d'Indy and the Schola Cantorum. After Harvard he studied with Horatio Parker at the Yale School of Music. Since his gods then had become such challengers as Schoenberg and Stravinsky, whom he defended with loyalty to the courageous forefront of his art, it is to be doubted whether Professor Parker, helpful as a technical adviser, could have been congenial in matters musical. In 1917 Sessions became a teacher at Smith College and thence went to Cleveland to study with Ernest Bloch, later teaching as his assistant at the Cleveland Institute of Music. He admits to great admiration for Bloch and invaluable guidance from him. When Bloch left the Institute as the result of a disagreement and an explosion, Sessions left too. From 1925 to 1933 he spent most of his time in Europe, profiting by the opportunity for study and creative work from fellowships (Guggenheim, The American Academy in Rome, and Carnegie). In New York he joined with Aaron Copland in the Copland-Sessions Concerts. He has been active in the League of Composers (ISCM).

The most detailed and perceptive account of what Roger Sessions is and has done was written for *Musical Quarterly* (April, 1946) by Mark A. Schubart (a keen writer on things musical who was incidentally one of his pupils). "Of composers practicing their art in the United States today," wrote Mr. Schubart, "few have had a more profound influence on the course of music here than Roger Huntington Sessions. It has not been a spectacular influence in that it is not often discussed in our more fashionable salons, or written about extensively in our widely circulated journals. But it is a substantial and important influence nonetheless. For it springs directly from the integrity of Sessions as a composer and as a teacher. Sessions is not a composer's composer: his music is too free to fit such a cramped description. But in the validity of his actions and the breadth of his knowledge and experience, he is most certainly a musician's musician."

His works are as follows:

- 1923 Incidental Music to Andreyeff's *The Black Maskers* (First performed at Northampton, June, 1923)
- 1924 Chorale Prelude for Organ
- 1926 Two Chorale Preludes for Organ
- 1927 Symphony No. 1 in E minor (First performed by the Boston Symphony Orchestra, April 22, 1927)
- 1928 Orchestral Suite from *The Black Maskers* (First performed by the Cincinnati Symphony Orchestra in 1930)

- 1930 Song, *On the Beach at Fontana* (James Joyce)
Piano Sonata No. 1
- 1935 Violin Concerto
Four Pieces for Children, Piano Solo
March and Scherzino for Piano
- 1936 String Quartet in E minor (First performed by the Coolidge String Quartet,
Washington, D. C., 1937)
- 1938 Chorale for Organ
- 1940 *Pages from a Diary*, for piano
- 1942 Duo for Violin and Piano
- 1944 *Turn O Libertad* (Walt Whitman), for Chorus with Piano Accompaniment
(four hands)
- 1946 Symphony No. 2 (First performed by the New York Philharmonic Symphony
Society, January 12, 1950)
Piano Sonata No. 2
- 1947 Opera, *The Trial of Lucullus*, Libretto by Bertolt Brecht (Performed by the
University of California, April, 1947)
- 1951 String Quartet No. 2
- 1953 Sonata for Violin Unaccompanied
- 1954 *Idyll of Theocritus*, for Soprano and Orchestra (Composed by commission
of the Louisville Orchestra)
In preparation is an opera, *Montezuma*, to a libretto of G. A. Borgese.

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"DON JUAN," TONE POEM (AFTER NIKOLAUS LENAU), *Op. 20*

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, Sept. 8, 1949

Don Juan was published in 1890, and dedicated "to my dear friend Ludwig Thuille." The first performance of "Don Juan" took place at Weimar under the composer's direction, November 11, 1889. Arthur Nikisch led the first American performance at a Boston Symphony concert, October 31, 1891.

The orchestration calls for 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, cymbals, triangle, bells, harp and strings.

THE Grand Ducal Court Orchestra at Weimar acquired in the autumn of 1889 an "assistant Kapellmeister" whose proven abilities belied his years. Richard Strauss was then only twenty-five, but he had taken full charge of the Meiningen Orchestra for a season (1885-86), and then had taken subordinate control at the Munich Opera. As a composer he had long made his mark, and from orthodox beginnings had in the last three years shown a disturbing tendency to break loose from decorous symphonic ways with a "Symphony" — *Aus Italien*, and a "Tone Poem" — *Macbeth*. He had ready for

his Weimar audience at the second concert of the season a new tone poem, *Don Juan*, which in the year 1889 was a radical declaration indeed. If many in the auditorium were dazed at this headlong music, there was no resisting its brilliant mastery of a new style and its elaborate instrumentation. There were five recalls and demands for a repetition. Hans von Bülow, beholding his protégé flaunting the colors of the anti-Brahms camp, was too honest to withhold his enthusiasm. He wrote to his wife: "Strauss is enormously popular here. His *Don Juan*, two days ago, had a most unheard-of success." And producing it at Berlin a year later, he wrote to its creator, "Your most grandiose *Don Juan* has taken me captive." Only the aging Dr. Hanslick remained unshaken by the new challenger of his sworn standards. He found in it "a tumult of dazzling color daubs," whose composer "had a great talent for false music, for the musically ugly."

The *Don Juan* of Lenau, whom Strauss evidently chose in preference to the ruthless sensualist of Byron or Da Ponte, was a more engaging figure of romance, the philosopher in quest of ideal womanhood, who in final disillusion drops his sword in a duel and throws his life away. Lenau said (according to his biographer, L. A. Frankl):

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Strauss, sending the score to Bülow for performance, stipulated, after detailed directions as to its interpretation, that no thematic analysis should be given out. He considered that three quotations from the poem, characterizing speeches of the hero, should suffice to make his purpose clear, and these verses were printed in the score. They are here reproduced in the translation of John P. Jackson:

(*To Diego*)

O magic realm, unlimited, eternal,
Of glorified woman — loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss.
Through every realm, O friend, would wing my flight,
Wherever beauty blooms, kneel down to each,
And — if for one brief moment — win delight.

(*To Diego*)

I flee from surfeit and from rapture's cloy,
Keep fresh for beauty service and employ,
Grieving the one, that all I may enjoy.
The fragrance from one lip today is breath of spring;
The dungeon's gloom perchance tomorrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours unfurbish'd and regilded;
A different love has this to that one yonder —
Not up from ruins be my temple builded.
Yea, love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire — here resurrection;
And, if 'tis real, it nothing knows of ruel!
Each beauty in the world is sole, unique!
So must the love be that would beauty seek!
So long as youth lives on, with pulse afire,
Out to the chase! To victories new aspire!

(*To Marcello*)

It was a wondrous lovely storm that drove me;
Now it is o'er; and calm all 'round, above me;
Sheer dead is every wish; all hopes o'ershrouded.
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

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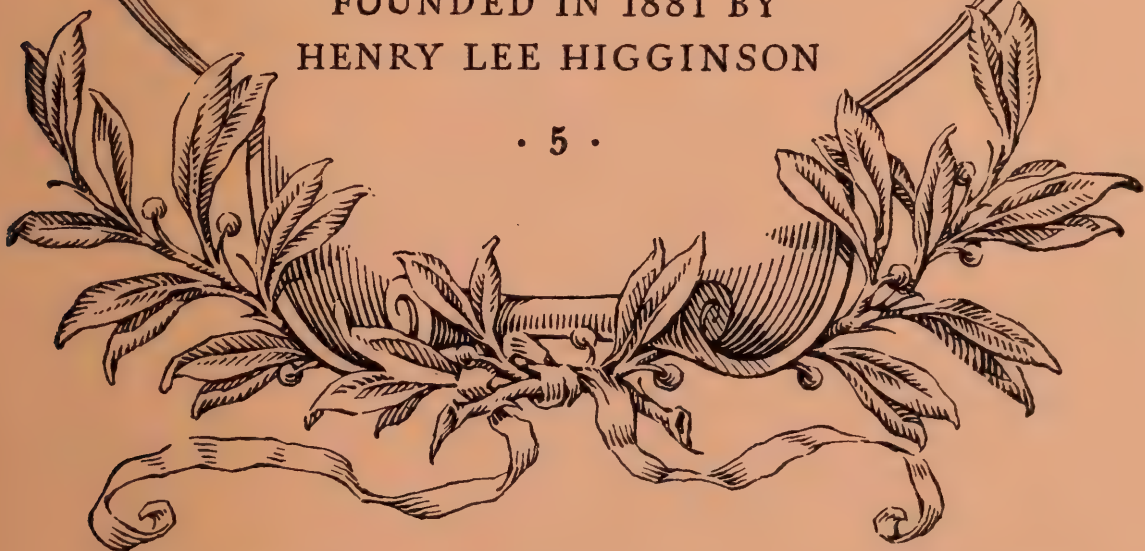
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Academy of Music, Brooklyn

SEVENTY-FOURTH SEASON, 1954-1955

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin of the Fifth Concert

FRIDAY EVENING, *March 11*

with historical and descriptive notes by

JOHN N. BURK

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Berkshire Festival, 1955

Boston Symphony Orchestra

CHARLES MUNCH, Music Director

July 6 - August 14

At Tanglewood

(SIX WEEKS)

LENOX, MASSACHUSETTS

Guest Artists . . . CONDUCTORS: PIERRE MONTEUX, LEONARD BERNSTEIN, THOR JOHNSON; PIANISTS: RUDOLF SERKIN, EUGENE ISTOMIN, LEONARD BERNSTEIN; VIOLINIST: ISAAC STERN; CELLIST: GREGOR PIATIGORSKY; SINGERS: MARGARET HARSHAW, JENNIE TOUREL, LEONTYNE PRICE (and others to be announced); CHORUSES: Harvard Glee Club and Radcliffe Choral Society, G. WALLACE WOODWORTH, *Conductor*; Berkshire Festival Chorus, HUGH ROSS, *Conductor*.

A Beethoven Season

The Festival concerts for 1955, as planned by Mr. Munch, will be largely dedicated to the music of Beethoven, and will include the nine symphonies, *Fidelio* (Act II) in concert performance, the violin concerto, two piano concertos, and the principal overtures. Mr. Bernstein will conduct the *Missa Solemnis* in memory of Serge Koussevitzky. The Wednesday evening chamber series will consist of selected quartets, trios and sonatas of Beethoven.

Weekly Schedule

FRIDAY EVENINGS AT 8:30 SATURDAY EVENINGS AT 8:30
SUNDAY AFTERNOONS AT 2:30

The first two week-ends will consist of "Bach-Mozart" concerts by a chamber orchestra from the Boston Symphony, in the Theatre-Concert Hall.

The concerts of the last four week-ends will be given by the full Orchestra in the Music Shed.

The chamber music concerts will be given on Wednesday evening of each week in the Theatre-Concert Hall by famous chamber groups.

Series Subscriptions for each week now available at the Festival Office, Symphony Hall, Boston. Thomas D. Perry Jr., Mgr. Programs on request.

JOHN MCCOLLUM, tenor, replaces David Poleri

in the performance of "The Damnation

of Faust".

Academy of Music, Brooklyn

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

FIFTH CONCERT

FRIDAY EVENING, MARCH 11, at 8:30 o'clock

Program

BERLIOZ "The Damnation of Faust," Dramatic Legend, *Op. 24*

I

1. A plain in Hungary
2. Dance of the peasants
3. Another part of the plain

II

4. In the north of Germany
5. Faust and Mephistopheles
6. Auerbach's cellar in Leipzig
7. Woods and meadows on the banks of the Elbe
8. Chorus of soldiers and students marching toward the town

INTERMISSION

III

9. Evening, in Marguerite's chamber
10. Mephistopheles, Faust
11. Marguerite, Faust (hidden)
12. A square before Marguerite's house
13. Marguerite's room (Duet)
14. Faust, Marguerite, Mephistopheles and Chorus

IV

15. Marguerite's room (Romance)
16. Forests and caves (Invocation to nature)
17. Mephistopheles, Faust
18. Plains, mountains, valleys (The ride to the abyss)
19. Pandæmonium; Epilogue (on Earth)
(A voice on earth: DONALD GRAMM)
20. In Heaven; The Apotheosis of Marguerite

CHORUS

The HARVARD GLEE CLUB and RADCLIFFE CHORAL SOCIETY
G. WALLACE WOODWORTH, *Conductor*

SOLOISTS

<i>Marguerite</i>	SUZANNE DANCO, <i>Soprano</i>
<i>Faust</i>	DAVID POLERI, <i>Tenor</i>
<i>Mephistopheles</i>	MARTIAL SINGHER, <i>Baritone</i>
<i>Brander</i>	DONALD GRAMM, <i>Bass</i>

Concerts by this orchestra will be broadcast on Saturdays
from Boston 8:30-9:30 E.S.T. on the NBC Network.

BALDWIN PIANO

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"THE DAMNATION OF FAUST," DRAMATIC LEGEND, *Op.* 24

By HECTOR BERLIOZ

Born at Côte St. André, France, December 11, 1803; died in Paris, March 8, 1869

Berlioz began to compose *La Damnation de Faust, Légende Dramatique*, in 1845 and completed it October 19, 1846. He prepared the text, with the assistance of A. Gaudonnière, and based it upon the French translation of Goethe's *Faust* by Gérard de Nerval. The first performance was at the *Opéra-Comique* in Paris, December 6, 1846. It was first performed in America on February 12, 1880, when Dr. Leopold Damrosch introduced it in New York. The full work was performed by the Boston Symphony Orchestra on November 30, 1934, when Serge Koussevitzky conducted; the Cecilia Society Chorus, Arthur Fiedler, Conductor, assisted. Mr. Munch revived it on February 19, 1954, recorded it, and conducted it at Tanglewood.

The Damnation of Faust was first adapted for the stage by R. Gunsbourg and produced at the Monte Carlo Theatre, February 18, 1893. There have been numerous operatic productions elsewhere, the first in New York City having been at the Metropolitan Opera House, December 7, 1906. The work still holds the stage of the Paris *Opéra*.

The following instruments are called for: 3 flutes and 2 piccolos, 2 oboes and 2 English horns, 2 clarinets and bass clarinet, 4 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones, 2 tubas, timpani, percussion, 2 harps and strings. The score is dedicated to Franz Liszt.

"The prevailing characteristics of my music are passionate expression, inner ardor, rhythmic impulse, and the unexpected." — BERLIOZ (*Memoirs*)

PART I

The first part is joyous in mood — joyous after the rather grave opening air of the solitary Faust, beginning in the violas, a musical delineation of his character at one stroke, impassioned, eager, darkly colored. At this point, Faust delights in nature, but he is at odds with the simple carefree life of country folk, which he beholds as they dance in a rollicking chorus, and the equally carefree life of soldiers on the march. The familiar Hungarian March (too familiar out of context) closes this part.

SCENE I

(*A plain in Hungary*)

Faust, alone in the fields, at sunrise

Le vieux hiver a fait place au printemps;	De ma poitrine ardente un souffle pur
La nature s'est rajeunie;	s'exhale.
Des cieux la coupole infinie	J'entends autour de moi le réveil des
Laisse pleuvoir mille feux éclatants.	oiseaux,
Je sens glisser dans l'air la brise matinale;	Le long bruissement des plantes et des
	eaux....

Oh! qu'il est doux de vivre au fond des
solitudes,
Loin de la lutte humaine et loin des
multitudes!

SCENE II
(Dance of the Peasants)

Les bergers laissent leurs troupeaux;
Pour la fête ils se rendent beaux
Rubans et fleurs sont leur parure;
Sous les tilleuls, les voilà tous
Dansant, sautant comme des fous.

Ha! ha! ha! ha!
Landerira!
Suivez donc la mesure!

Faust:
Quels sont ces cris, ces chants? quel est
ce bruit lointain? . . .
Ce sont des villageois, au lever du matin,
Qui dansent en chantant sur la verte
pelouse.
De leurs plaisirs ma misère est jalouse.

Chorus:
Ils passaient tous comme l'éclair,
Et les robes volaient en l'air;
Mais bientôt on fut moins agile:
Le rouge leur montait au front,
Et l'un sur l'autre dans le rond,
Ha! ha! ha! ha!
Landerira!
Tous tombaient à la file.

Ne me touchez donc pas ainsi!
— Paix! ma femme n'est point ici!
Profitons de la circonstance!
Dehors il l'emmena soudain,
Et tout pourtant alla son train,
Ha! ha! ha! ha!
Landerira!
La musique et la danse.

SCENE III
(Another part of the plain — An army on the march)

Faust:
Mais d'un éclat guerrier ces campagnes
se parent.
Ah! les fils du Danube aux combats se
préparent!
Avec quel air fier et joyeux
Ils portent leur armure! et quel feu
dans leurs yeux!

Tout coeur frémit à leur chant de vic-
toire;
Le mien seul reste froid, insensible à
la gloire.

(HUNGARIAN MARCH)

PART II

The second part shows Faust in his study, weary of life and ready to drink poison, when a chorus singing an Easter Hymn stirs memories of his boyhood and stays his hand. Mephistopheles, musically a sinister rather than the suave and gentlemanly figure sometimes depicted, appears suddenly and discourses to a lurking undercurrent of trombone color. As he makes himself known, he tells his first lie: "I am the spirit of life, the consoler." He promises Faust the gamut of experience and delight. He transports him to Auerbach's Cellar in Leipzig, where, after a group of students have sung a drinking song, Brander, one of the carousers, sings the "Song of the Rat." The chorus sacrilegiously adds a "*Requiescat in pace*" to the dead rat, the rat who lived on the fat of the land (specifically the kitchen), until, eating rat poison, he came to a violent end. At Brander's suggestion they

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sing a fugued "Amen."* Mephistopheles tops this with the "Song of the Flea," wherein this small creature, adopted by a king, was dressed in silks and pampered. He thereupon had his fill of the courtiers, who dared not scratch themselves. The student chorus joins in the refrain, but all this interests Faust not at all (nor did it in Goethe's text). Again the two take (instrumental) flight, this time to the banks of the Elbe, where Mephistopheles summons the sylphs to lull Faust to sleep and to conjure up before him the vision of Marguerite. As he sleeps, the "Spirits of the Air" hover awhile around the slumbering Faust, then gradually disappear." This is the ballet of the sylphs, which is often played separately and which cannot possibly convey its full effect without the peculiar charm of the music which leads up to it. Faust, awakened suddenly, is taken by Mephistopheles to find the Marguerite of his dreams. They follow groups of soldiers and students, who sing each their own songs separately and in combination.

SCENE IV

(In the north of Germany)

Faust, alone in his study

Sans regrets j'ai quitté les riantes cam-
pagnes

Où m'a suivi l'ennui;

Sans plaisirs je revois nos altières
montagnes;

Dans ma vieille cité je reviens avec lui.

Oh! je souffre! je souffre! et la nuit sans
étoiles,

Qui vient d'étendre au loin son silence
et ses voiles,

Ajoute encore à mes sombres douleurs.
O terre! pour moi seul tu n'as donc pas
de fleurs!

Par le monde, où trouver ce qui manque
à ma vie?

Je chercherais en vain, tout fuit mon
âpre envie!

Allons, il faut finir! . . . Mais je tremble
. . . Pourquoi

Trembler devant l'abîme entr'ouvert
devant moi? . . .

O coupe trop longtemps à mes désirs
ravie,

Viens, viens, noble cristal, verse-moi le
poison

Qui doit illuminer

Où tuer ma raison.

*(He lifts the cup to his lips. Sound of
bells. Religious chant in neigh-
boring church.)*

Chorus:

(EASTER HYMN)

Christ vient de ressusciter! . . .

Quittant du tombeau

Le séjour funeste,

Au parvis céleste

Il monte plus beau.

Vers les gloires immortelles

Tandis qu'il s'élançait à grands pas,

Ses disciples fidèles

Languissent ici-bas.

Hélas! c'est ici qu'il nous laisse

Sous les traits brûlants du malheur.

O divin maître! ton bonheur

Est cause de notre tristesse.

Faust (with chorus above):

O souvenirs! O mon âme tremblante,

Sur l'aile de ces chants vas-tu voler aux
cieux?

La foi chancelante revient, me ramenant
La paix des jours pieux.

Mon heureuse enfance, la douceur de
prier,

La pure jouissance d'errer et de rêver

Par les vertes prairies

Aux clartés infinies d'un soleil de
printemps!

O baiser de l'amour céleste

Qui remplissais mon cœur

De doux pressentiments

Et chassais tout désir funeste!

Chorus:

Hosanna!

Hosanna!

Faust (Recitative):

Hélas! doux chants du ciel, pourquoi
dans sa poussière

Réveiller le maudit? Hymnes de la prière,

Pourquoi soudain venir ébranler mon
dessein?

Vos suaves accords rafraîchissent mon
sein.

Chants plus doux que l'aurore,

Retentissez encore:

Mes larmes ont coulé, le ciel m'a re-
conquis.

* Berlioz wrote this note in his autograph score: "If one is afraid of wounding the feelings of a pious audience, or an audience that admires scholastic fugues on the word 'Amen,' a cut of the following ten pages may be made."

SCENE V

Faust and Mephistopheles

Mephistopheles (appearing suddenly):
O pure émotion! Enfant du saint parvis!
Je t'admire, docteur! Les pieuses volées
De ces cloches d'argent
Ont charmé grandement
Tes oreilles troublées!

Faust:
Qui donc es-tu, toi dont l'ardent regard
Pénètre ainsi que l'éclat d'un poignard,
Et qui, comme la flamme,
Brûle et dévore l'âme?

Mephistopheles:
Vraiment, pour un docteur, la demande
est frivole!
Je suis l'esprit de vie, et c'est moi qui
console.
Je te donnerai tout, le bonheur, le
plaisir,
Tout ce que peut rêver le plus ardent
désir.

Faust:
Eh bien, pauvre démon, fais-moi voir
tes merveilles.

Mephistopheles:
Certes! j'enchanterai tes yeux et tes
oreilles.
Au lieu de t'enfermer, triste comme le
ver
Qui ronge tes bouquins, viens, suis-moi,
change d'air.

Faust:
J'y consens.

Mephistopheles:
Partons donc pour connaître la vie,
Et laisse le fatras de ta philosophie.

(They disappear into the air.)

SCENE VI

(Auerbach's Cellar in Leipzig)

Faust, Mephistopheles, Brander, Students, Citizens and Soldiers

Chorus of Revelers:
À boire encor! Du vin
Du Rhin!

Mephistopheles:
Voici, Faust, un séjour de folle com-
pagnie;
Ici vins et chansons réjouissent la vie.

Chorus:
Oh! qu'il fait bon quand le ciel tonne
Rester près d'un bol enflammé,
Et se remplir comme une tonne
Dans un cabaret enfumé!
J'aime le vin et cette eau blonde
Qui fait oublier le chagrin.
Quand ma mère me mit au monde,
J'eus un ivrogne pour parrain.
Oh! qu'il fait bon, etc., etc.

Some Drinkers:
Qui sait quelque plaisante histoire?
En riant, le vin est meilleur.
À toi, Brander!

Other Drinkers:
Il n'a plus de mémoire!

Brander (drunk):
J'en sais une, et j'en suis l'auteur.

All:
Eh bien donc, vite!

Brander.
Puisqu' on m'invite,
Je vais vous chanter du nouveau.



All:

Bravo! bravo!

Song of Brander:

Certain rat, dans une cuisine,
Établi comme un vrai frater,
S'y traitait si bien, que sa mine
Eût fait envie au gros Luther.
Mais un beau jour le pauvre diable,
Empoisonné, sauta dehors,
Aussi triste, aussi misérable
Que s'il eût eu l'amour au corps.

Chorus:

Que s'il eût eu l'amour au corps.

(Second Verse)

Il courait devant et derrière,
Il grattait, reniflait, mordait,
Parcourait la maison entière,
La rage à ses maux ajoutait,
Au point qu'à l'aspect du délire
Qui consumait ses vains efforts
Les mauvais plaisants pouvaient dire
Il a, ma foi, l'amour au corps.

Chorus:

Il a, ma foi, l'amour au corps.

(Third Verse)

Dans le fourneau le pauvre sire
Crut pourtant se cacher très-bien,
Mais il se trompait, et le pire
C'est qu'on l'y fit rôtir enfin.
La servante, méchante fille,
De son malheur rit bien alors.
Ah! disait-elle, comme il grille!
Il a vraiment l'amour au corps.

Chorus:

Il a vraiment l'amour au corps.

Requiescat in pace. Amen.

Brander:

Pour l'amen une fugue, une fugue, un
choral!
Improvisons un morceau magistral.

Mephistopheles (aside to Faust):

Écoute bien ceci! nous allons voir,
docteur,
La bestialité dans toute sa candeur.

*Chorus (Fugue on the theme of
Brander's song):*

Amen. A . . . men. A . . . men. Amen.

Mephistopheles (advancing):

Vrai Dieu, messieurs, votre fugue est fort
belle
Et telle,
Qu'à l'entendre on se croit aux saints
lieux!

Souffrez qu'on vous le dise:

Le style en est savant, vraiment religieux;
On ne saurait exprimer mieux
Les sentiments pieux
Qu'en terminant ses prières l'Église
En un seul mot résume. Maintenant,
Puis-je à mon tour riposter par un chant
Sur un sujet non moins touchant
Que le vôtre?

Chorus:

Ah ça! mais se moque-t-il de nous?
Quel est cet homme?
Oh! qu'il est pâle, et comme
Son poil est roux!
N'importe! Volontiers. Autre chanson.
À vous.

Song of Mephistopheles:

Une puce gentille
Chez un prince logeait;
Comme sa propre fille
Le brave homme l'aimait;
Et, l'histoire l'assure,
Par son tailleur, un jour,
Lui fit prendre mesure
Pour un habit de cour.

L'insecte, plein de joie,
Dès qu'il se vit paré
D'or, de velours, de soie,
Et de croix décoré,
Fit venir de province
Ses frères et ses soeurs,
Qui, par ordre du prince,
Devinrent grand seigneurs.

Mais, ce qui fut bien pire,
C'est que les gens de cour,
Sans en oser rien dire,
Se grattaient tout le jour.
Cruelle politique!
Ah! plaignons leur destin,
Et dès qu'une nous pique
Écrasons-la soudain.

Chorus:

Ah! ah! Bravo!
Bravissimo!
Écrasons-la soudain.

Faust:

Assez! fuyons ces lieux où la parole est
vile,
La joie ignoble et le geste brutal.
N'as-tu d'autres plaisirs, un séjour plus
tranquille
À me donner, toi, mon guide infernal?

Mephistopheles:

Ah! ceci te déplaît! Suis-moi.

*(They leave and take flight through
the air on Faust's cloak.)*

SCENE VII

(Woods and meadows on the banks of the Elbe)

Faust. Mephistopheles. Chorus of Gnomes and Sylphs

Mephistopheles:

Voici des roses
De cette nuit écloses.
Sur ce lit embaumé,
O mon Faust bien-aimé,
Repose!
Dans un voluptueux sommeil,
Où glissera sur toi plus d'un baiser
vermeil,
Où des fleurs pour ta couche ouvriront
leurs corolles,
Ton oreille entendra de divines paroles.
Écoute! les esprits de la terre et de l'air
Commencent, pour ton rêve, un suave
concert.

(Faust's Dream) Chorus of Sylphs and Gnomes:

Dors, heureux Faust, dors! Bientôt, sous
un voile
D'or et d'azur, tes yeux vont se fermer,
Songes d'amour vont enfin te charmer,
Au front des cieux va briller ton étoile.

De sites ravissants
La campagne se couvre,
Et notre oeil y découvre
Des prés, des bois, des champs,
Et d'épaisses feuillés,
Où de tendres amants
Promènent leurs pensées.
Mais plus loin sont couverts
Les longs rameaux des treilles
De bourgeons, pampres verts
Et de grappes vermeilles.
Vois ces jeunes amants,
Le long de la vallée,
Oublier les instants
Sous la fraîche feuillée.

Mephistopheles with Chorus:

Une beauté les suit
Ingénue et pensive;
À sa paupière luit
Une larme furtive.
Faust! elle t'aimera
Bientôt.

Faust (asleep):
Margarita!

Chorus:

Le lac étend ses flots,
À l'entour des montagnes
Dans les vertes campagnes
Il serpente en ruisseaux.

Là, de chants d'allégresse
La rive retentit.
D'autres choeurs là sans cesse
La danse nous ravit.
Les uns gaîment s'avancent
Autours des coteaux verts,
De plus hardis s'élançant
Au sein des flots amers.

Faust (dreaming):
Margarita!

Chorus:

Partout l'oiseau timide,
Cherchant l'ombre et le frais,
S'enfuit d'un vol rapide
Au milieu des marais.
Tous, pour goûter la vie,
Tous cherchent dans les cieux
Une étoile chérie
Qui s'alluma pour eux.
Dors, dors!
C'est elle
Qu'Amour te destina. Regarde! qu'elle
est belle!

Mephistopheles:

Le charme opère, il est à nous!
C'est bien, jeunes esprits, je suis content
de vous . . .
Bercez, bercez son sommeil enchanté.

Ballet of the Sylphs

*(The spirits of the air hover silently
around the sleeping Faust and
gradually disappear.)*

Faust (awakening):

Margarita!
Oh! qu'ai-je vu!
Quelle celeste image!
Quel ange au front mortel!
Où le trouver? Vers quel autel
Traîner à ses pieds ma louange? . . .

Mephistopheles:

Eh bien, il faut me suivre encor
Jusqu'à cette alcôve embaumée
Où repose ta bien-aimée.
À toi seul ce divin trésor!
Des étudiants voici la joyeuse cohorte
Qui va passer devant sa porte;
Parmi ces jeunes fous, au bruit de leurs
chansons,
Vers ta beauté nous parviendrons.
Mais contiens tes transports et suis bien
mes leçons.

SCENE VIII

Chorus of Students and Soldiers marching toward the town

The Soldiers:

Villes entourées
De murs et remparts,
Fillettes sucrées,
Aux malins regards,
Victoire certaine
Près de vous m'attend;
Si grande est la peine,
Le prix est plus grand.
Au son des trompettes,
Les braves soldats
S'élancent aux fêtes,
Ou bien aux combats;
Fillettes et villes
Font les difficiles;
Bientôt tout se rend.
Si grande est la peine,
Le prix est plus grand.

The Students:

*Iam nox stellata velamina pandit;
nunc bibendum et amandum est! Vita
brevis fugaxque voluptas. Gaudeamus
igitur, gaudeamus! Nobis sub
ridente luna, per urbem quaerentes
puellas eamus! ut cras, fortunati Caesares,
dicamus: Veni, vidi, vici! Gaudeamus
igitur!*

The two choruses together:

The Soldiers:

Villes entourées, etc.

Faust, Mephistopheles and the Students:

Iam nox stellata, etc.

PART III

The scene of the third part is Marguerite's chamber, which is empty as Faust enters and contemplates it in rapturous anticipation. Mephistopheles appears and bids him hide, for Marguerite is coming. She prepares to retire, singing the folk-like "The King of Thule."* Again Mephistopheles summons his minions, this time the will-o'-the-wisps (Goethe's *Irrlichter*; Berlioz' *Follets*), to put a charm upon the mind and the heart of the guileless country girl with a vision of Faust. Mephistopheles sings a serenade of mock warning about man's deceit of innocent femininity, while the Spirits of the Air join him, subsequently vanishing at his command (with a descending scale in the strings). There follows a love duet as the pair first encounter.† The duet becomes a trio as Mephistopheles comes in to warn them that the neighbors are about to find them out. One thing Faust forgot to exact from the devil was privacy! The finale becomes a general ensemble with the neighbors as a jeering chorus.

SCENE IX

(Drums and trumpets sound a retreat)

Faust (evening, in Margaret's chamber):

Merci, doux crépuscule! Oh! sois le
bienvenu!
Éclaire enfin ces lieux, sanctuaire in-
connu,
Où je sens à mon front glisser comme
un beau rêve,
Comme le frais baiser d'un matin qui
se lève.
C'est de l'amour, j'espère. . . . Oh!
comme on sent ici
S'envoler le souci!
Que j'aime ce silence, et comme je re-
pire
Un air pur!

O jeune fille! O ma charmante!
O ma trop idéale amante!
Quel sentiment j'éprouve en ce moment
fatal!
Que j'aime à contempler ton chevet
virginal!
Quel air pur je respire!
Seigneur! Seigneur!
Après ce long martyre,
Que de bonheur!

*(Faust, walking slowly, examines with
a passionate curiosity the interior of
Margaret's room.)*

* The melody stresses the raised fourth, characteristic of the Lydian mode, in each opening phrase, stated by the viola solo and repeated by the singer. She sings absently, without any thought of the expressive content of the verses, pausing between the last snatches of the old song as she braids her hair.

† Goethe's preliminaries of first acquaintance in Marguerite's garden are dispensed with — Berlioz has found the necessary contraction of the story with the help of the devil, whose machinations have speeded the affair with love before first sight.

SCENE X

Mephistopheles. Faust

Mephistopheles (rushing in) :

Je l'entends! Sous ces rideaux de soie
Cache-toi!

(He hides Faust behind the curtains)

Bien. Mes follets et moi,
Nous allons vous chanter un bel
épithalame.

Faust:

Dieu! mon coeur se brise dans la joie!

Faust:

Oh! calme-toi, mon âme.

Mephistopheles:

Profite des instants. Adieu, modère-toi,
Ou tu la perds.

SCENE XI

Marguerite. Faust (hidden)

*Marguerite (entering, holding a lamp
in her hand) (Exit Mephis-
topheles) :*

Que l'air est étouffant!
J'ai peur comme un enfant;
C'est mon rêve d'hier qui m'a toute
troublée . . .
En songe je l'ai vu lui, mon futur amant.
Qu'il était beau! Dieu! j'étais tant
aimée!
Et combien je l'aimais!
Nous verrons-nous jamais
Dans cette vie?
Folie!

(She sings while braiding her hair.)

LE ROI DE THULÉ *(Medieval Song)*

Autrefois un roi de Thulé,
Qui jusqu' au tombeau fut fidèle,
Reçut, à la mort de sa belle,
Une coupe d'or ciselé.

Comme elle ne le quittait guère,
Dans les festins les plus joyeux,
Toujours une larme légère
À sa vue humectait ses yeux.

Ce prince, à la fin de sa vie,
Lègue ses villes et son or,
Excepté la coupe chérie
Qu'à la main il conserve encor.
Il fait, à sa table royale,
Asseoir ses barons et ses pairs,
Au milieu de l'antique salle
D'un château que baignaient les mers.

Le buveur se lève et s'avance
Auprès d'un vieux balcon doré;
Il boit, et soudain sa main lance
Dans les flots le vase sacré.
Le vase tombe; l'eau bouillonne,
Puis se calme aussitôt après.
Le vieillard pâlit et frissonne:
Il ne boira plus désormais.

Autrefois un roi . . . de Thulé
Jusqu'au tombeau . . . fut fidèle . . . Ah!

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SCENE XII

(A square before Marguerite's house)
Mephistopheles and Will-o'-the-wisps
Evocation

Mephistopheles:

Esprits des flammes inconstantes,
 Accourez! j'ai besoin de vous.
 Accourez! Accourez!

Follets capricieux, vos lueurs malfai-
 santes
 Vont charmer une enfant et l'amener à
 nous.

Au nom du diable, en danse!
 Et vous, marquez bien la cadence,
 Ménétriers d'enfer, ou je vous éteins
 tous.

(*Minuet of the will-o'-the-wisps.*)

*Mephistopheles (pretending to play a
 hurdy-gurdy):*

Maintenant,
 Chantons à cette belle une chanson
 morale,
 Pour la perdre plus sûrement.

(*Serenade of Mephistopheles with
 chorus of will-o'-the-wisps.*)

Mephistopheles:

Devant la maison
 De celui qui t'adore,
 Petite Louison,
 Que fais-tu dès l'aurore?
 Au signal du plaisir,
 Dans la chambre du drille
 Tu peux bien entrer fille,
 Mais non fille en sortir.

Chorus:

Que fais-tu? Hal

Mephistopheles (with Chorus):

Il te tend les bras:
 Près de lui tu cours vite.
 Bonne nuit, hélas!
 Bonne nuit, ma petite.
 Près du moment fatal
 Fais grande résistance,
 S'il ne t'offre d'avance
 Un anneau conjugal.

Mephistopheles:

Chut! disparaissez! . . .

(*The will-o'-the-wisps vanish.*)

Silence!

Allons voir roucouler nos tourtereaux!

SCENE XIII

Duet

Marguerite (seeing Faust):

Grands dieux!
 Que vois-je! est-ce bien lui? dois-je en
 croire mes yeux? . . .

Faust:

Ange adoré, dont la céleste image
 Avant de te connaître illuminait mon
 cœur,
 Enfin je t'aperçois, et du jaloux nuage
 Qui te cachait encor mon amour est
 vainqueur.
 Marguerite, je t'aime!

Marguerite:

Tu sais mon nom! Moi-même
 J'ai souvent dit le tien:
 Faust!

Faust:

Ce nom est le mien;
 Un autre le sera, s'il te plaît davantage.

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Marguerite:

En songe je t'ai vu tel que je te revois.

Je reconnais ta voix,
Tes traits, ton doux langage ...

Je ... t'attendais.

Ma tendresse inspirée
Était d'avance à toi.

Faust:

En songe tu m'as vu!

Et tu m'aimais?

Marguerite adorée!

Marguerite est à moi.

Marguerite:

Mon bien-aimé, ta noble et douce image
Avant de te connaître illuminait mon
cœur!

Enfin, je t'aperçois et du jaloux nuage
Qui te cachait encor ton amour est
vainqueur.

Faust:

Ange adoré, etc.

Marguerite:

Je ne sais quelle ivresse
Brûlante, enchanteresse,
Dans ses bras me conduit.

Faust:

Marguerite! O tendresse!
Cède à l'ardente ivresse
Qui vers toi m'a conduit.

Marguerite:

Quelle langueur s'empare de mon
être! ...

Dans mes yeux des pleurs ...
Tout s'efface ... Je meurs ...

Faust:

Au vrai bonheur dans mes bras tu vas
naître,

Viens ...

SCENE XIV

Faust, Marguerite, Mephistopheles, and Chorus

Mephistopheles (entering suddenly):

Allons, il est trop tard!

Marguerite:

Quel est cet homme?

Faust:

Un sot.

Mephistopheles:

Un ami.

Marguerite:

Son regard
Me déchire le cœur.

Mephistopheles:

Sans doute je dérange ...

Faust:

Qui t'a permis d'entrer?

Mephistopheles:

Il faut sauver cet ange!
Déjà tous les voisins, éveillés par nos
chants,

Accourent, désignant la maison aux
passants;

En raillant Marguerite, ils appellent sa
mère.

La vieille va venir ...

Faust:

Que faire?

Mephistopheles:

Il faut partir.

Faust:

Damnation!

Mephistopheles:

Vous vous verrez demain; la consolation
Est bien près de la peine.

Marguerite:

Oui, demain, bien-aimé. Dans la chambre
prochaine
Déjà j'entends du bruit.

Faust:

Adieu donc, belle nuit
À peine commencée! Adieu, festin
d'amour
Que je m'étais promis!

Mephistopheles:

Partons, voilà le jour!

Faust:

Te reverrai-je encor, heure trop fugitive,
Où mon âme au bonheur allait enfin
s'ouvrir?

Mephistopheles:

La foule arrive:
Hâtons-nous de partir!

Chorus of Neighbors in the Street:

Holà! mère Oppenheim, vois ce que fait
ta fille!
L'avis n'est pas hors de saison:
Un galant est dans ta maison,
Et tu verras dans peu s'accroître ta
famille. Holà!

Faust:

Je connais donc enfin tout le prix de la
vie.
Le bonheur m'apparaît, il m'appelle,
et je vais le saisir.
L'amour s'est emparé de mon âme ravie,
Il comblera bientôt mon dévorant désir.

Marguerite:

O mon Faust bien aimé, je te donne ma
vie!
L'amour s'est emparé de mon âme ravie,
Il m'entraîne vers toi: te perdre c'est
mourir.

Marguerite:

Ciel! entends-tu ces cris? Devant Dieu,
je suis morte
Si l'on te trouve ici!

Mephistopheles:

Viens! on frappe à la porte!

Faust:

O fureur!

Mephistopheles:

O sottise!

Marguerite:

Adieu. Par le jardin
Vous pouvez échapper.

Faust:

O mon ange! à demain!

Mephistopheles:

À demain! à demain!

Mephistopheles:

Je puis donc à mon gré te traîner dans
la vie,
Fier esprit! Et le moment approche où
je vais te saisir.
Sans combler ton dévorant désir,
L'amour en t'enivrant doublera ta folie.

PART IV

Part Four opens with Marguerite's heartbroken song of grief in the belief that she has been abandoned by her lover (the famous *Mein Ruh ist hin*,* with English horn solo). Before its close, a chorus of students, reminiscent of her first meeting with Faust, is heard in the distance. There follows Faust's "Invocation to Nature": "Bright sparkling worlds above, towards you leaps forth the piteous cry of a heart in anguish, of a soul madly longing, madly striving for joy." These two airs bring the characters of Marguerite and Faust, in turn, to their fullest emotional expression, for each is now swept on the current of a lover's passion. Thus the final part is the climax of intensity and all is to be capped by the mad ride which is to follow.

Mephistopheles appears and reveals that Marguerite has (unwittingly) poisoned her mother by the sleeping draught Faust had provided her with to facilitate their nightly meetings. Marguerite, he divulges, is in prison and sentenced to death. Faust, frantic, demands that Mephistopheles rescue her. Mephistopheles makes the condition that Faust first put his signature to a parchment, and this,

* Which Schubert had set as "*Gretchen am Spinraade*."

under the pressure of his desperation, he quickly does. As the pact is sealed there is a tap on the tam tam, and a dread silence. Now Mephistopheles, triumphant, summons up two black horses and upon them they gallop off. But their ride proves a final deception — they are headed not for Marguerite but for Hell itself. They pass a chorus of peasants intoning a *Sanctus*. The horses (and the music) slow up and stop for a moment. But Faust is impatient. The music quickens and gives a sense of mad impulsions in their flight; they are at the last surrounded by the devils and the damned souls of Pandemonium who chant in unison. "The language here put in the mouths of these spirits," says a note, "is that which, according to Swedenborg, is ordinarily spoken by the demons and the damned." Yet the actual syllables are Berlioz' own.

After the scene of horror there is another moment of awed silence, and a voice "on earth" announces that the deed has been accomplished. At last a chorus of angels welcome Marguerite, pardoned by the Almighty, into their celestial company.

SCENE XV

Romance

Marguerite (alone):

D'amour l'ardente flamme
Consume mes beaux jours,
Ah! la paix de mon âme
A donc fui pour toujours!

Son départ, son absence,
Sont pour moi le cercueil,
Et loin de sa présence
Tout me paraît en deuil.

Alors ma pauvre tête
Se dérange bientôt;
Mon faible cœur s'arrête,
Puis se glace aussitôt.

Sa marche que j'admire,
Son port si gracieux,
Sa bouche au doux sourire,
Le charme de ses yeux,

Sa voix enchanteresse
Dont il sait m'embraser,
De sa main la caresse,
Hélas! et son baiser,

D'une amoureuse flamme
Consument mes beaux jours.
Ah! la paix de mon âme
A donc fui pour toujours!

Je suis à ma fenêtre
Ou dehors tout le jour:
C'est pour le voir paraître
Ou hâter son retour.

Mon cœur bat et se presse
Dès qu'il le sent venir;
Au gré de ma tendresse
Puis-je le retenir!

O caresses de flamme!
Que je voudrais un jour
Voir s'exhaler mon âme
Dans ses baisers d'amour.

*(Chorus of soldiers and students heard
in the distance.)*

Soldiers:

Au son des trompettes
Les braves soldats
S'élançant aux fêtes
Ou bien aux combats
Si grande est la peine,
Le prix est plus grand.

Marguerite:

Bientôt la ville entière au repos va se
rendre;
Clairons, tambours du soir déjà se font
entendre
Avec des chants joyeux,
Comme au soir où l'amour offrit Faust
à mes yeux.

Students:

*Iam nox stellata velamina pandit.
Per urbem quaerentes puellas eamus.*

Marguerite:

Il ne vient pas!
Hélas!

SCENE XVI

Invocation to Nature (Forests and caves)

Faust:
Nature immense, impénétrable et fière,
Toi seule donnes trêve à mon ennui sans fin,
Sur ton sein tout puissant je sens moins ma misère,
Je retrouve ma force, et je crois vivre enfin.
Oui, soufflez, ouragans! Criez, forêts profondes!

Croulez, rochers! Torrents, précipitez vos ondes!
À vos bruits souverains ma voix aime à s'unir.
Forêts, rochers! torrents, je vous adore! Mondes
Qui scintillez, vers vous s'élance le désir
D'un coeur trop vaste et d'une âme altérée
D'un bonheur qui la fuit.

SCENE XVII

Mephistopheles (climbing the precipice):
À la voûte azurée
Aperçois-tu, dis-moi, l'astre d'amour constant?
Son influence, ami, serait fort nécessaire;
Car tu rêves ici, quand cette pauvre enfant,
Marguerite . . .

Faust:
Tais-toi!

Mephistopheles:
Sans doute il faut me taire,
Tu n'aimes plus! Pourtant en un cachot traînée,
Et pour un parricide à la mort condamnée . . .

Faust:
Quoï!

Mephistopheles:
J'entends des chasseurs qui parcourent les bois.

Faust:
Achève, qu'as-tu dit? Marguerite en prison? . . .

Mephistopheles:
Certaine liqueur brune, un innocent poison,
Qu'elle tenait de toi pour endormir sa mère
Pendant vos nocturnes amours,
A causé tout le mal. Caressant sa chimère,
T'attendant chaque soir, elle en usait toujours.
Elle en a tant usé, que la vieille en est morte.
Tu comprends maintenant.

Faust:
Feux et tonnerrel

Mephistopheles:
En sorte
Que son amour pour toi la conduit . . .

Faust:
Sauve-la,
Sauve-la, misérable!

Mephistopheles:
Ah! je suis le coupable!
On vous reconnaît là,
Ridicules humains! N'importe!
Je suis le maître encor de t'ouvrir cette porte.
Mais qu'as-tu fait pour moi
Depuis que je te sers?

Faust:
Qu'exiges-tu?

Mephistopheles:
De toi?
Rien qu'une signature
Sur ce vieux parchemin.
Je sauve Marguerite à l'instant, si tu jures
Et signes ton serment de me servir demain.

Faust:
Eh! que me fait *demain*, quand je souffre à cette heure?
Donne. (*He signs*) Voilà mon nom.
Vers sa sombre demeure
Volons donc maintenant. O douleur insensée!
Marguerite, j'accours!

Mephistopheles:
À moi, Vortex! Giaour!
Sur ces deux noirs chevaux, prompts comme la pensée,
Montons, et au galop. La justice est pressée.

SCENE XVIII

The Ride to the Abyss

Faust and Mephistopheles, galloping on two black horses

Faust:

Dans mon cœur retentit sa voix
désespérée . . .
O pauvre abandonné!

*Chorus of peasants kneeling before a
wayside cross:*

*Sancta Maria, ora pro nobis
Sancta Magdalena, ora pro nobis.*

Faust:

Prends garde à ces enfants, à ces femmes
prieant
Au pied de cette croix.

Mephistopheles:

Eh qu'importe! en avant!

Chorus:

Sancta Margarita . . . — Ah!

*(Cries of fright. The Chorus scatters in
confusion. The riders pass by.)*

Faust:

Dieux! un monstre hideux en hurlant
nous poursuit!

Mephistopheles:

Tu rêves!

Faust:

Quel essaim de grands oiseaux de nuit!
Quels cris affreux! . . . ils me frappent
de l'aile! . . .

Mephistopheles (reining his horse):

Le glas des trépassés sonne déjà pour elle.
As-tu peur? retournons! *(They halt.)*

Faust:

Non, je l'entends, courons!

(The horses redouble their speed.)

Mephistopheles (spurring his horse):
Hop! Hop! Hop!

Faust:

Regarde, autour de nous, cette ligne
infinie
De squelettes dansant!
Avec quel rire horrible ils saluent en
passant!

Mephistopheles:

Hop! hop! . . . pense à sauver sa vie.
Hop! . . . et ris-toi des morts!

*Faust (more and more terrified and
breathless):*

Nos chevaux frémissent,
Leurs crins se hérissent,
Ils brisent leurs mors!
Je vois onduler
Devant nous la terre;
J'entends le tonnerre
Sous nos pieds rouler!
Il pleut du sang!!!

Mephistopheles (in a voice of thunder):

Cohortes infernales,
Sonnez vos trompes triomphales!
Il est à nous!

Faust:

Horreur! Ah!

Mephistopheles:

Je suis vainqueur!

(They fall into the abyss.)

SCENE XIX

Pandemonium

Chorus of demons and the damned:
Has! Irimiru Karabrao! Has! Has! Has!

*Chorus: (The demons carry Mephis-
topheles in triumph)*

*Tradioun marexil firtrudinxé burrudixé
Fory my dinkorlitz. O méri kariu! O
mevixé!*

*Meri kariba! O midara caraibo lakinda,
Méronдор dinkorlitz. Tradioun marexil,
Tradioun burrudixé, trudinxé caraibo.*

Fir omevixé méronдор.

Mit aysko, méronдор, mit aysko! Oh!

(The demons dance around Mephistopheles.)

Diff! diff! méronдор, méronдор aysko!

Has! has! Satan! Has! has! Belphégor!

*Has! has! Mephisto! Has! has! Kroïx!
Diff! diff! Astaroth! Belzébuth! Belphégor!*

*Astaroth! Méphisto! Sat, sat rayk
irkimour.*

Has! has! Méphisto! Irimiru karabrao.

(On earth)

Basses:

Alors l'enfer se tut.

*L'affreux bouillonnement de ses grands
lacs de flammes,*

*Les grincements de dents de ses tour-
menteurs d'âmes,*

*Se firent seuls entendre; et, dans ses
profondeurs,*

Un mystère d'horreur s'accomplit.

Small Chorus:

O terreurs! . . .

(In heaven.)

Seraphim bowing before the Almighty:

Laus! Hosanna!

Elle a beaucoup aimé, Seigneur! . . .

EPILOGUE

Soprano solo:

Margarita!!! . . .

*Chorus of Angels (Apotheosis of Mar-
guerite):*

Remonte au ciel, âme naïve

Que l'amour égara;

Viens revêtir ta beauté primitive

Qu'une erreur altéra.

Viens, les vierges divines,

Tes soeurs les Séraphines,

Viens, Margarita!

Viens!

(End)

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In the program book for the opening concerts in Carnegie Hall (November 16 and 19) there will be published an "*honor list*" consisting of those who heard this orchestra under Wilhelm Gericke, the conductor who first led it in Carnegie Hall. Those who are willing to be included in this list should send their names to the New York Subscription Department, Symphony Hall, Boston, Mass.

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ENTR'ACTE

BERLIOZ AND GOETHE'S FAUST

IT could be said that no piece of literature in any language has been more suggestive, more stimulating and inspiring to what is sometimes called the "Romantic imagination" in music than Goethe's *Faust*. At the same time, few poems have been less serviceable for musical treatment. That colossus, beginning with a whiff of theatrical grease paint and ending with a beatific assertion of an eternal principle, traversing all things earthly, sub- and super-earthly, from the loathsome to the sublime, with scenes and characters and philosophies related only because they are contained in a single universal panorama, is the stuff of literature rather than music or even the stage. Any composer who tried to do justice to Goethe defeated his own purpose. Schumann put together unconnected "scenes," mostly from the Second Part, more conscientiously than wisely so far as dramatic interest and musical suitability were concerned. Boito, a post-Berlioz intellectual, was also too faithful to the great German poet, fell also into the pitfall of Part Two, and produced in *Mefistofele* an opera which, in spite of its engrossing music, disperses its dramatic interest by devoting an act to the classical *Walpurgisnacht*. Gounod, on the other hand, was wise enough to be completely unscrupulous about Goethe. He and his librettists, Barbier and Carré, simply ignored the abstractions and symbolisms of the Second Part, and helped themselves to those episodes in the First Part which offered first-rate operatic material—the pact with the devil, the garden seduction, the duel with Valentine, and above all the prison scene, which, with its dénouement of perdition for Faust and salvation for Marguerite, offered an unbeatable operatic finale. Berlioz ignored the garden scene and the part of Valentine, obviously because they called for stage action and would have encumbered an oratorio. He delayed the pact with the devil until just before the end, so increasing the excitement of the final climax. The prison scene he could well have used; he passed it by because he had contrived a still better one for his own uses—Faust and Mephistopheles galloping to Hell on two black mares, the chorus of demons at last superseded by a heavenly chorus proclaiming the salvation of Marguerite. It is a characteristic close for a prodigious scene in which Berlioz revels throughout in his device of sudden and complete contrasts.

Indeed, the tremendous effectiveness of *La Damnation de Faust* lies in these vivid contrasts. The Easter Hymn, the alluring choruses of sylphs and of will-o'-the-wisps, the fiends shouting the jargon of Hell

(Continued on page 32)

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Performed in the Brooklyn Series

DURING THE SEASON 1954-1955

- BACH.....Brandenburg Concerto No. 6 in B-flat major, for Strings
II December 10
- BEETHOVEN.....Symphony No. 7, in A major, *Op.* 92
I November 19
- BERLIOZ.....Fantastic Symphony, *Op.* 14A
I November 19
- “The Damnation of Faust,” Dramatic Legend, *Op.* 24
SUZANNE DANCO, *Soprano*
DAVID POLERI, *Tenor*
MARTIAL SINGHER, *Baritone*
DONALD GRAMM, *Baritone*
HARVARD GLEE CLUB AND RADCLIFFE CHORAL SOCIETY
G. WALLACE WOODWORTH, *Conductor*
V March 11
- DEBUSSY.....“La Mer,” Three Orchestral Sketches
II December 10
- DUKAS.....“L’Apprenti Sorcier,” Scherzo, after a Ballad by Goethe
III January 14
- GLUCK.....Overture to “Alceste”
I November 19
- HANDEL.....Suite for Orchestra (from the Water Music) Arranged by
Hamilton Harty III January 14
- MOZART.....Overture to “The Magic Flute”
IV February 11
- RAVEL.....“La Valse,” Choreographic Poem
II December 10
- SAINT-SAËNS.....Concerto for Pianoforte No. 4, in C minor, *Op.* 44
Soloist: ALEXANDER BRAILOWSKY
III January 14
- SCHUMANN.....Symphony No. 3, in E-flat major, “Rhenish,” *Op.* 97
IV February 11
- Symphony No. 4, in D minor, *Op.* 120
III January 14
- SESSIONS....Orchestral Suite from “The Black Maskers” (Leonid Andreyeff)
IV February 11
- STRAVINSKY.....“Orpheus,” Ballet in Three Scenes
II December 10
- STRAUSS.....“Don Juan,” Tone Poem (after Nikolaus Lenau), *Op.* 20
IV February 11

PIERRE MONTEUX conducted the concert of February 11

and the final angelic chorus offer more variety in choral effects than any other score one could name. These choruses are, in every instance, backgrounds to bring into relief the three principal characters, which in themselves are vivid musical portraits. Faust is a figure of darkly colored tones, of melancholy growing into passion, a concept not without nobility; Marguerite is idyllic innocence drawn in luminous tones, her singing sometimes suffused with an antique modalism; the clarinets and flutes give her portrait a pure and maidenly simplicity, but in her duet and last air her music glows with passion under the devil's spell. Mephistopheles, hovering around each, malicious and persuasive, is introduced by sharp explosions of brass; he sings in a deft and implacable line, subject to swift change, often with a growling and ominous undercurrent of trombone. The power of this portrait is sharpened by constant juxtaposition with his victims as he converses with them or gives his commands.

Liszt, later writing his *Faust Symphony*, owed much to these three portraits, not in their actual notation but in their general musical conception.* By isolating them, for symphonic reasons, into three separate movements, he forfeited Berlioz' advantage of contrast by the interplay of plot and dialogue. Mephistopheles suffered most by this segregation. Faust can be imagined brooding in his study, Gretchen dreaming of love in her boudoir, but the Spirit of Denial is without function unless he is shown practicing his wiles upon someone. Liszt's Mephistopheles, while brilliantly drawn, has sometimes more flash and tinsel than lurid glare of brimstone, and the same may be said of Boito's Mefistofele. The Mephistopheles of Berlioz could be called more deeply terrifying than Goethe's symbolic figure. It looks back to the truly dreadful Mephisto of Christopher Marlowe — the product of an age which actually believed, or almost believed, in a flesh-and-blood devil. Berlioz' galloping measures, as Faust is ridden to perdition, are perhaps only less terrible than the fateful moment of Marlowe's *Dr. Faustus* as the philosopher's hour of doom strikes.

* Berlioz dedicated his *Damnation of Faust* to Liszt, whose *Faust Symphony* was composed some years later (1853-54). Lina Ramann relates in her biography of Liszt how the master told her that the idea for his Symphony came to him in the '40's when he heard Berlioz' work in Paris.

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Symphony No. 4

Bruch Violin Concerto No. 1, in G minor (Soloist, Yehudi Menuhin)

Handel "Water Music"

Haydn Symphony No. 104 ("London")

Honegger Symphony No. 5

Mozart "Figaro" Overture

Ravel Pavane

Roussel "Bacchus et Ariane"

Schubert Symphony No. 2

Schumann Symphony No. 1 ("Spring"); Overture, "Genoveva"

Strauss Don Quixote (Soloist, Gregor Piatigorsky)

Tchaikovsky Violin Concerto (Milstein)

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Khatchaturian Piano Concerto (William Kapell)

Mendelssohn Symphony No. 4

Mozart Eine kleine Nachtmusik; Serenade No. 10, K. 361; Symphonies Nos. 36 & 39

Prokofiev Concerto No. 2 (Jascha Heifetz); Symphony No. 5; Peter and the Wolf, Op. 67, Eleanor Roosevelt, narrator; Classical Symphony; Romeo and Juliet, Suite; Lieutenant Kije

Rachmaninoff Isle of the Dead

Ravel Bolero; Ma Mère L'Oye Suite

Schubert Symphony, "Unfinished"

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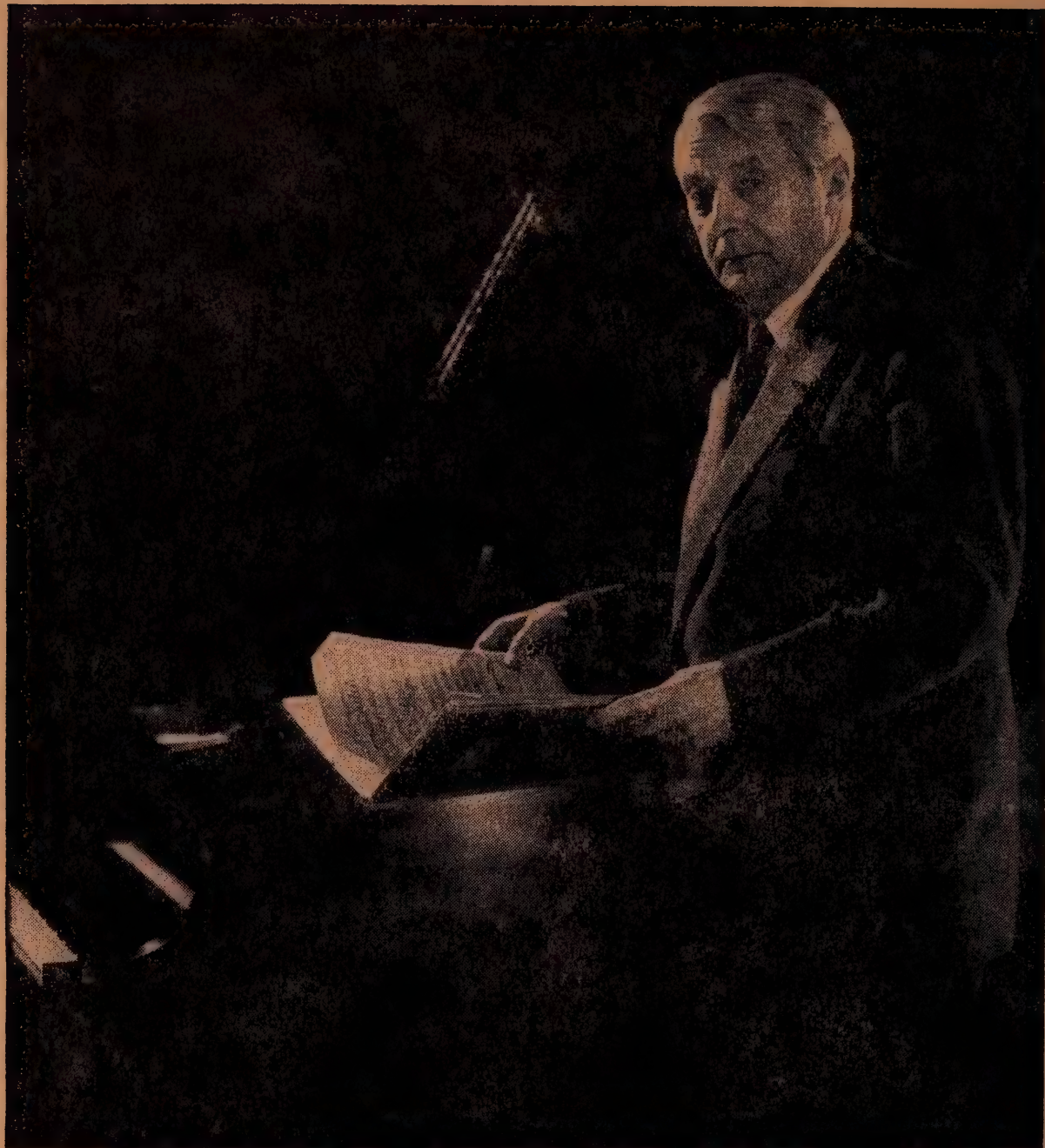
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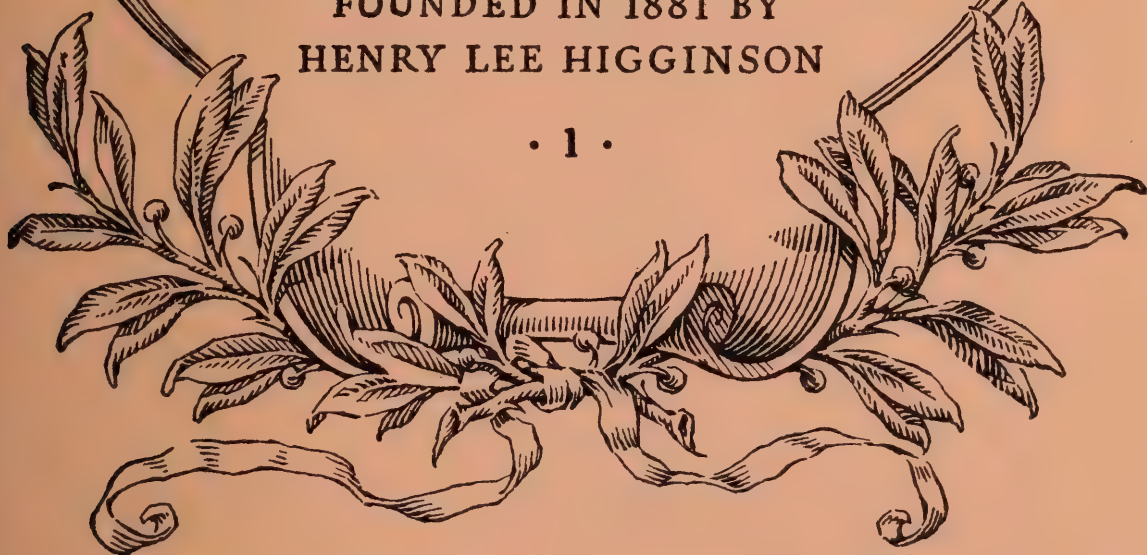
Cambridge Programmes



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Sanders Theatre, Cambridge [*Harvard University*]

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(Seventy-fourth Season, 1954-1955)

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RICHARD BURGIN, *Associate Conductor*

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Boston Symphony Orchestra

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Concert Bulletin of the First Concert

TUESDAY EVENING, *November 30*

with historical and descriptive notes by

JOHN N. BURK

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Being one year older than the Boston Symphony Orchestra, Radcliffe is now celebrating its 75th anniversary a year ahead of the Orchestra's similar celebration. This means, of course, that the two organizations have grown and thrived simultaneously. Their association through many of these years has contributed to the cause of good music.

It was in 1917 that the Harvard and Radcliffe choruses first joined this Orchestra (in Bach's Motet, "I wrestle and pray" and Brahms' "Song of Destiny"). Since then they have sung

(Continued on page 14)

the great choral works of Bach, Beethoven, Handel, Berlioz, Brahms, Debussy, and many more.

David McCord, in a book about to be published, "An Acre for Education," aptly describes the growth of the College from its small beginnings when it was known as the "Annex" of Harvard, until the retrospective moment of its 75th year. He develops his final evaluation upon a quotation: "Female education, when you come to consider it, is fundamentally complicated because it has to provide simultaneously for two completely different modes of life. From the beginning of Vanity, whenever that may be, till well into her middle age, a woman requires accomplishments different from — indeed,

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SEVENTY-FOURTH SEASON, 1954-1955

CHARLES MUNCH, *Music Director*

FIRST CONCERT

TUESDAY EVENING, NOVEMBER 30

PROGRAM (AS REVISED)

HAYDN.....Symphony in D major No. 53 ("L'Impériale")

- I. Largo, maestoso; Allegro vivace
- II. Andante
- III. Minuet
- IV. Presto

HONEGGER.....Symphony No. 5

- I. Grave
- II. Allegretto
- III. Allegro marcato

INTERMISSION

DEBUSSY....."La Mer," Three Orchestral Sketches

- I. De l'aube à midi sur la mer
- II. Jeux de vagues
- III. Dialogue du vent et de la mer

RAVEL....."La Valse," Choreographic Poem

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Boston Symphony Orchestra

SEVENTY-FOURTH SEASON, 1954-1955

CHARLES MUNCH, *Music Director*

FIRST CONCERT

TUESDAY EVENING, NOVEMBER 30

Program

BACH.....Brandenburg Concerto No. 6 in B-flat major, for Strings

- I. Allegro
- II. Adagio ma non tanto
- III. Allegro

HONEGGER.....Symphony No. 5

- I. Grave
- II. Allegretto
- III. Allegro marcato

INTERMISSION

DEBUSSY....."La Mer," Three Orchestral Sketches

- I. De l'aube à midi sur la mer
- II. Jeux de vagues
- III. Dialogue du vent et de la mer

RAVEL....."La Valse," Choreographic Poem

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BRANDENBURG CONCERTO IN B-FLAT MAJOR, NO. 6
FOR VIOLE DA BRACCIA, 2 VIOLE DA GAMBA, CELLO,
VIOLONE AND CEMBALO

By JOHANN SEBASTIAN BACH

Born at Eisenach on March 21, 1685; died in Leipzig, July 28, 1750

Bach wrote the last of his set of Brandenburg Concertos in six individual parts, and it has been accordingly performed by six string players (2 violas and 2 cellos concertanti, additional cello with bass, and continuo). In the present performances the parts are increased to a string orchestra.

TO the brilliance of the Third Brandenburg Concerto, where the incisive tone of the violins predominates, Bach has opposed in his other string concerto, the Sixth, only the lower and darker register of the string instruments, the characteristic color of the violas prevailing in a close and constant duet. The lively course of the first allegro is relieved by a broadly melodic adagio in E-flat. Here the two viola parts are emphasized, for the gambas (cellos) in this movement are silent. The single cello part provides a sustaining legato, blending with the usual bass accompaniment until it takes up the principal melody near the end. The last movement, in 12-8 time, restores the original key and vigorous interplay of voices. The Concerto, according to the observation of Sir Hubert Parry, "is a kind of mysterious counterpart to the Third Concerto; as the singular grouping of two violas, two *viole da gamba* and a 'cello and bass, prefigures. The colour is weird and picturesque throughout, and the subject matter such as befits the unusual group of instruments employed."

The "*viola da braccia*" which Bach specified was, as Charles Sanford Terry has pointed out in his invaluable book, "Bach's Orchestra," nothing more than the ordinary viola of his time. The name survived to distinguish the "arm viol" from the "leg viol," the "*viola da gamba*."* The "*viola da gamba*," the last survivor of the family of viols, was an obsolescent instrument in Bach's day, although good players upon it were still to be found.

In May of the year 1718, Prince Leopold of Anhalt-Cöthen, travelling to Carlsbad to take the waters, was attended by some of his musical retinue — five musicians and a clavicembalo, under the sur-

* The *gamba* was for centuries a gentleman's instrument. It will be remembered that Sir Toby Belch said of Sir Andrew Aguecheek in "Twelfth Night": "He plays o' the viol-de-gamboy, and speaks three or four languages word for word without book."

veillance of his Kapellmeister, Bach. He may have encountered there, in friendly rivalry, another musical prince, Christian Ludwig, Margraf of Brandenburg, youngest son of the Great Elector by a second wife. This dignitary, a young bachelor passionately devoted to music, boasted his own orchestra, and was extravagantly addicted to collecting a library of concertos. Charmed with Bach's talent, he immediately commissioned him to write a brace of concertos. Bach did so — at his leisure; and in three years' time sent him the six concertos which have perpetuated this prince's name. The letter of dedication, dated March (or May) 24, 1721, was roundly phrased in courtly French periods, addressed "*À son altesse royale, Monseigneur Crétien Louis Margraf de Brandenburg,*" and signed with appropriate humility and obedient servitude: "Jean Sebastian Bach" (all proving either that Bach was an impeccable French scholar, or that he had one conveniently at hand). The Margraf does not seem to have troubled to have had them performed (the manuscript at least shows no marks of usage); cataloguing his library he did not bother to specify the name of Bach beside Brescianello, Vivaldi, Venturini, or Valentiri, and after his death they were knocked down in a job lot of a hundred concertos, or another of seventy-seven concertos, at about four groschen apiece.*

There are those in later times who are angered at reading of the lordly casualness of the high-born toward composers. One might point out that Bach in this case very likely took his prince's airs as in the order of things, that his service brought an assured subsistence and artistic freedom which was not unuseful to him. In this case, Bach composed as he wished, presumably collected his fee, and was careful to keep his own copy of the scores, for performance at Cöthen. He was hardly the loser by the transaction, and he gave value received in a treasure which posterity agrees in calling the most striking development of the *concerto grosso* form until that time. The discern-

* The manuscripts came into the possession of J. P. Kirnberger, and subsequently his pupil, the Princess Amalie, sister of Frederick the Great. They ultimately came, with this lady's library, to the Royal Library in Berlin.



ing Albert Schweitzer calls them "the purest products of Bach's polyphonic style. Neither on the organ nor on the clavier could he have worked out the architecture of a movement with such vitality; the orchestra alone permits him absolute freedom in the leading and grouping of the obbligate voices. . . . One has only to go through these scores, in which Bach has marked all the nuances with the utmost care, to realize that the plastic pursuit of the musical idea is not in the least formal, but alive from beginning to end. Bach takes up the ground-idea of the old concerto, which develops the work out of the alternation of a larger body of tone — the *tutti* — and a smaller one — the *concertino*. Only with him the formal principle becomes a living one. It is not now a question merely of the alternation of the *tutti* and the *concertino*; the various tone-groups interpenetrate and react on each other, separate from each other, unite again, and all with an incomprehensible artistic inevitability. The concerto is really the evolution and the vicissitudes of the theme. We really seem to see before us what the philosophy of all ages conceives as the fundamental mystery of things — that self-unfolding of the idea in which it creates its own opposite in order to overcome it, creates another, which again it overcomes, and so on and on until it finally returns to itself, having meanwhile traversed the whole of existence. We have the same impression of incomprehensible necessity and mysterious contentment when we pursue the theme of one of these concertos, from its entry in the *tutti* through its enigmatic struggle with its opposite, to the moment when it enters into possession of itself again in the final *tutti*."

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SYMPHONY NO. 5 (*di tre re*)

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892

This Symphony was completed December, 1950, in Paris (indications on the manuscript score show the dates of completion of the sketch and the orchestration of each movement. First movement: September 5, October 28; Second movement: October 1, November 23; Third movement: November 10, December 3.)

The orchestra includes 3 flutes, 2 oboes, and English horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani and strings.

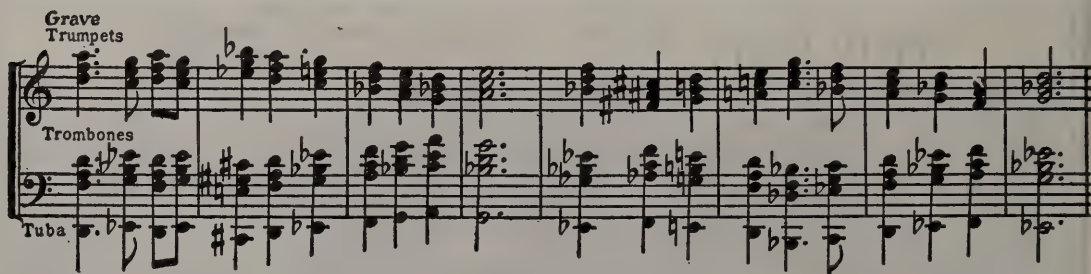
The Symphony was written for the Koussevitzky Music Foundation and is dedicated to the memory of Natalie Koussevitzky.

Mr. Munch conducted the first performance, in Boston on March 9, 1951. He has introduced the Symphony in New York, London and other cities on both sides of the Atlantic, and recorded it.

ARTHUR HONEGGER wrote his First Symphony for the 50th anniversary of the Boston Symphony Orchestra and it was performed at these concerts February 13, 1931. His Second Symphony for Strings had its first American performance by this Orchestra December 27, 1946. The Third Symphony (*Symphonie Liturgique*) was performed here November 21, 1947, and the Fourth Symphony (*Deliciae Basiliensis*) April 1, 1949.

When Serge Koussevitzky received the manuscript of the Fifth Symphony in 1951 he had retired as conductor of the Boston Symphony Orchestra, and asked his successor to introduce it. Charles Munch eagerly accepted the latest symphony of the composer whom he had long since known and admired and whose music he had often brought to first performance in France.

The Symphony opens with a D major chord fortissimo for the full orchestra from high flutes to low basses, which is the beginning of a regularly phrased melody, chordal in character, but with its own dissonance:*



The theme, as thus unfolded, diminishes gradually to piano. It is

*The music from which the examples are taken is copyright 1951 by Editions Salabert.

then gently stated by the brass and followed by a second subject heard from the clarinets, passing to the English horn:



There is a gradual crescendo which acquires urgency and tension with short trumpet figures. A sustained trumpet note is the apex. The composer describes this moment as: "*ce cri angoissé qui reste en suspens.*" There follows a pianissimo repetition of the main theme by the divided strings with ornamental figures in the woodwinds. Winds and strings are reversed in theme and accompaniment, and the movement subsides to its pianissimo close.

The second movement (*allegretto*, 3-8) has a scherzo character with two interpolations of an *adagio* section, suggestive of a slow movement. The opening theme is a duet in delicate staccato between the clarinet and the first violins, establishing a mood which could be called light and transparent but hardly light-hearted:



The theme progresses cumulatively as it is given to the single and combined winds. The development is a play of counterpoint using fugal devices but not fugal form — the subject in retrograde, in contrary motion, and the two combined. There is a climax and a short *adagio* section, somber and deeply moving, colored by muted brass, a 'cello theme and a prominent tuba bass. There is a more agitated recurrence of the *allegretto* subject. The *adagio* returns and is com-

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bined with the allegretto subject presented in reverse order, in such a way that though contrasted in style they become one in mood.

The finale is described by Honegger as being "violent in character." Its course is swift, a continuous forte until the end. There are repeated staccato notes from the brass, at once taken up by the strings, which carry a string figure in the persistent forte. The movement recalls an earlier and more exuberant Honegger but conveys a special sense of controlled power. It subsides rather suddenly before its close, its final quiet D; a coda in the composer's words: "*subitement assourdi et comme terrifié.*" The coda is reminiscent of the gravity, the fine restraint of a symphony which had almost yielded to a headlong utterance.



Honegger gave his Fifth Symphony its parenthetical subtitle ("*di tre re*") with a sense of trepidation (this by his own admission) that the bare title might seem to place it beside the incomparable "Fifth" in C minor. "*Di tre re,*" writes the composer, "is not an allusion to the three magi or any other kings, but is used only to indicate that the note *re* [D] occurs three times to end each of the three movements in a pizzicato by the basses and a stroke by the timpanist who has no other notes to play but these three." The composer has given no further information on his three enigmatic D's, perhaps for the good reason that he has no conscious explanation to offer beyond the suitability of three quiet endings for this symphony, predominantly dark in color, personal and sober in feeling.

Something close to an answer (if an answer is needed) may be found in his own description of how he goes about composing ("Je



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CHARLES MUNCH, *Music Director*

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OCTOBER

8-9	Boston	(Fri.-Sat. I)
12	Boston	(Tues. A)
15-16	Boston	(Fri.-Sat. II)
18	Columbus	
19	Detroit	
20	Ann Arbor	
21	East Lansing	
22	Kalamazoo	
23	Northampton	
29-30	Boston	(Fri.-Sat. III)

NOVEMBER

2	Boston	(Tues. B)
5-6	Boston	(Fri.-Sat. IV)
7	Boston	(Sunday a)
9	Providence	(I)
11	Boston	(Rehearsal I)
12-13	Boston	(Fri.-Sat. V)
16	New Haven	(I)
17	New York	(Wed. I)
18	Washington	(I)
19	Brooklyn	(I)
20	New York	(Sat. I)
23	Boston	(Tues. C)
26-27	Boston	(Fri.-Sat. VI)
30	Cambridge	(I)

DECEMBER

3-4	Boston	(Fri.-Sat. VII)
7	Newark	
8	New York	(Wed. II)
9	Washington	(II)
10	Brooklyn	(II)
11	New York	(Sat. II)
14	Providence	(II)
16	Boston	(Rehearsal II)
17-18	Boston	(Fri.-Sat. VIII)
19	Boston	(Sunday b)
21	Boston	(Tuesday D)
24-25	Boston	(Fri.-Sat. IX)
28	Cambridge	(II)

JANUARY

1	Boston	(Fri.-Sat. X)
5	Boston	(Rehearsal III)
7-8	Boston	(Fri.-Sat. XI)
10	Hartford	
11	New London	
12	New York	(Wed. III)
13	Washington	(III)
14	Brooklyn	(III)
15	New York	(Sat. III)

18	Cambridge	(III)
21-22	Boston	(Fri.-Sat. XII)
25	Boston	(Tuesday E)
28-29	Boston	(Fri.-Sat. XIII)
30	Boston	(Sunday c)

FEBRUARY

1	Providence	(III)
2	Boston	(Rehearsal IV)
4-5	Boston	(Fri.-Sat. XIV)
8	Philadelphia	
9	New York	(Wed. IV)
10	New Brunswick (New Jersey)	
11	Brooklyn	(IV)
12	New York	(Sat. IV)
15	Boston	(Tuesday F)
18-19	Boston	(Fri.-Sat. XV)
20	Boston	(Sunday d)
22	Cambridge	(IV)
25-26	Boston	(Fri.-Sat. XVI)

MARCH

1	Providence	(IV)
3	Boston	(Rehearsal V)
4-5	Boston	(Fri.-Sat. XVII)
8	New Haven	(II)
9	New York	(Wed. V)
10	Washington	(IV)
11	Brooklyn	(V)
12	New York	(Sat. V)
15	Boston	(Tuesday G)
18-19	Boston	(Fri.-Sat. XVIII)
20	Boston	(Sunday e)
22	Cambridge	(V)
25-26	Boston	(Fri.-Sat. XIX)
29	Providence	(V)

APRIL

1-2	Boston	(Fri.-Sat. XX)
7-9	Boston	(Thurs.-Sat. XXI)
12	Boston	(Tuesday H)
14	Boston	(Rehearsal VI)
15-16	Boston	(Fri.-Sat. XXII)
19	Cambridge	(VI)
22-23	Boston	(Fri.-Sat. XXIII)
24	Boston	(Sunday f)
26	Boston	(Tuesday I)
29-30	Boston	(Fri.-Sat. XXIV)

suis compositeur," Éditions du Conquistador, Paris) in which he quotes as his motto a line from André Gide — "The true artist can be no more than half-aware of himself as he produces." "How do I go about my work?" writes Honegger. "Can I define my methods? I am not quite sure." He points out the advantages of a painter, a sculptor, or a writer who is guided from the start by the definite object he is depicting. He works in a visible and tangible medium which he can re-examine and reconsider as he progresses. A composer has no such advantages. "At the moment when a musician conceives a symphony, at the instant when he is composing, he is *alone and in the shadows*." He has to finish his score and have it elaborately copied in parts before he can hear a note of it. There is no intermediate step between the "blueprint" and the actual performance. And as he works, "alone," and in silence, he has no rules of structure to help him: to use the structural schemes of earlier composers would be merely to copy what others have worked out to meet their own exigencies. The plan must be found and realized during the very process of creation. Suppose, says Honegger, that a ship had to be built under such conditions. It might on launching (which is its first performance) turn bottom side up! And he adds slyly: "Many modern scores float upside down. And very few people notice it." Which of course is another way of saying that the composer whose principal motive is to be "different" can never produce a score that can claim our time and attention with an equilibrium of its own.

This symphony firmly keeps its keel for the reason that its composer, a superb craftsman, has been able, in the solitude of his study, to integrate and build from a compulsion and an intuition quite his own.

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"THE SEA" (THREE ORCHESTRAL SKETCHES)

By CLAUDE DEBUSSY

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862;
died at Paris, March 25, 1918

It was in the years 1903-05 that Debussy composed "*La Mer*." It was first performed at the Concerts Lamoureux in Paris, October 15, 1905. The first performance at the Boston Symphony concerts was on March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States).

"*La Mer*" is scored for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 3 bassoons, double bassoon, 4 horns, 3 trumpets, 2 *cornets-à-pistons*, 3 trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, 2 harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

WHEN Debussy composed "*La Mer: Trois Esquisses Symphoniques*," he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. "*L'Après-midi d'un Faune*" of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of "*Pelléas et Mélisande*" was a recent event (1902). Piano, chamber works, songs were to follow "*La Mer*" with some regularity; of larger works the three orchestral "*Images*" were to occupy him for the next six years. "*Le Martyr de St. Sebastien*" was written in 1911; "*Jeux*" in 1912.

In a preliminary draft* of "*La Mer*," Debussy labeled the first movement "*Mer Belle aux Iles Sanguinaires*"; he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title "*Jeux de Vagues*" he kept; the finale was originally headed "*Le Vent fait danser la mer.*"

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his "*La Mer*." His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of "*La Mer*," it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

* This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

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almost opposite to—those which will make her old age happy.' This is the observation of Freya Stark, whose orderly and civilized mind is on a plane with the oriental texture of her superior prose. It is useless to quarrel with that definition. If it were written as a codicil to the Radcliffe diploma, it would serve to attest the fidelity with which this College has increasingly sought to provide an education for young women which will shield them from the deadly absorption of inert ideas—of which Professor Whitehead has warned us—and give them in equal measure the confidence and vision to acquire at least some of these dual accomplishments which they will separately develop in the years ahead. It is 'the richness and freedom of life at Radcliffe,' as a recent popular article in *Mademoiselle* aptly described it, which make an inevitable mark on the student body. It is precisely the

impetus toward that richness and freedom of life which, from the presidency of Dean Briggs through that of Miss Comstock, was renewed and renewable from class to class. Only the dynamic could have brought the once-sheltered Annex to a present position of enviable power. Nothing can be learned in isolation. Life is not a cross-section of the hexagon compartments in a human beehive. Just as the Radcliffe student to-day will cross the street to a Harvard classroom, to enter a world of teaching and communicated thought as reasonably good as the Nation today can offer, so she continually crosses and recrosses the contiguous areas of language and music, art and architecture, history and science, archæology and astronomy, poetry and sociology, journalism and the classics, biochemistry and creative writing. Her Cambridge world is now as complete a microcosm as she may find."

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Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, "*Poissons d'or*," of 1907, was named from a piece of lacquer in his possession.

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"*LA VALSE*," CHOREOGRAPHIC POEM

By MAURICE RAVEL

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

It was in 1920 that Ravel completed "*La Valse*." The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920. The first performance by the Boston Symphony Orchestra was on January 13, 1922.

The orchestration calls for 3 flutes and piccolo, 2 oboes and English horn; 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets,

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3 trombones and tuba, timpani, side drum, bass drum, cymbals, tambourine, castanets, crotales, tam-tam, glockenspiel, 2 harps, and strings. The score was published in 1921, and dedicated to Misia Sert.

RAVEL based his "*Poème chorégraphique*," upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. "To the graces and languors of Carpeaux is opposed an implied anguish, with some Prod'homme exclaiming 'We dance on a volcano.'" H. T. Parker described the gradual definition of the waltz rhythm from "shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .

"Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous — the waltz in as many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint of neurotic rapture — 'Dance that ye may not know and feel.' Below the surface, and grating rude and grim upon it, are stress and turbulence, despair and angers equally ugly, and, maybe, nigh to bursting. A troubled 'apotheosis,' then, in these culminating measures of the waltz in this world of ours."

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Mozart "Figaro" Overture
Ravel Pavane
Roussel "Bacchus et Ariane"
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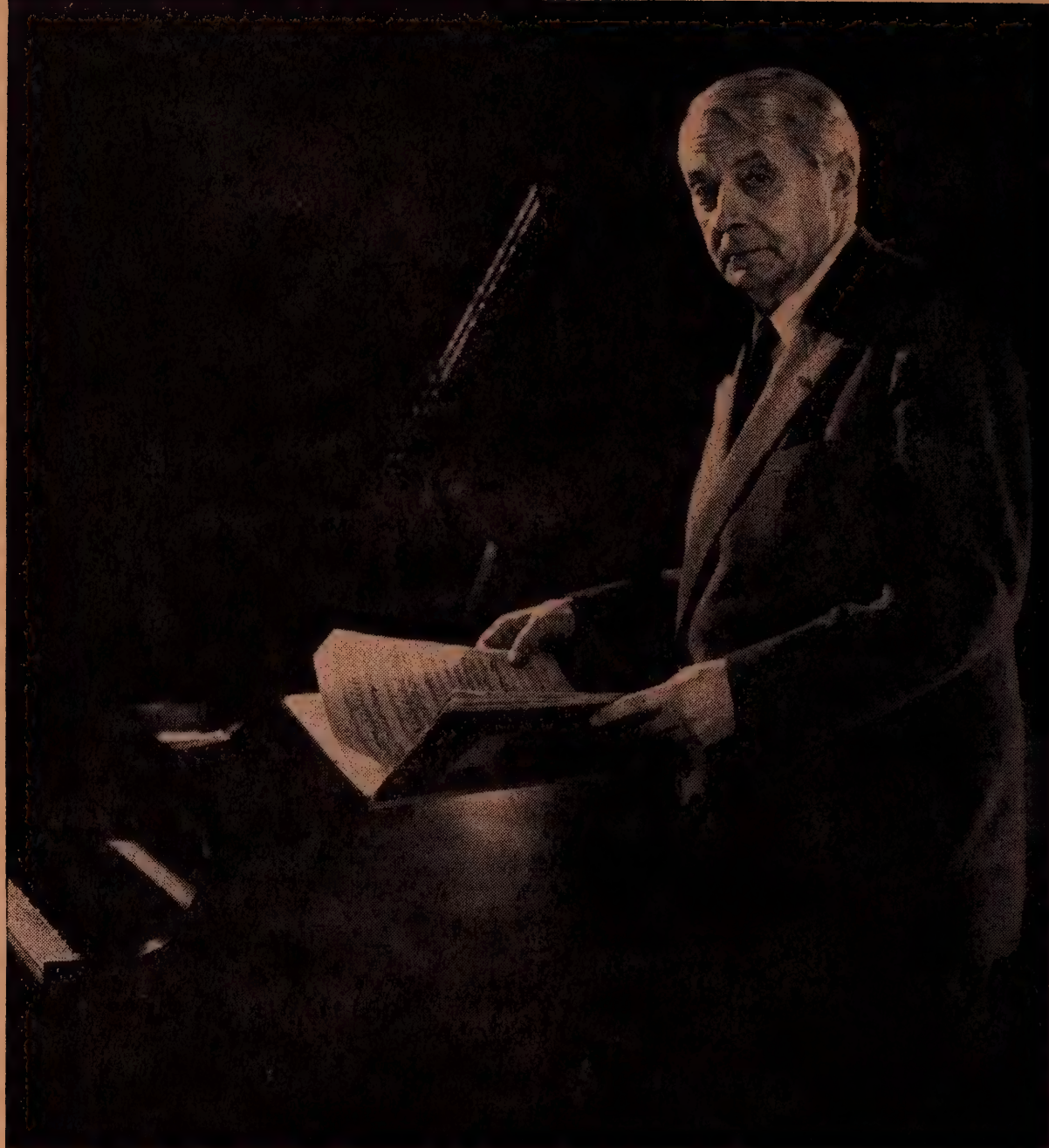
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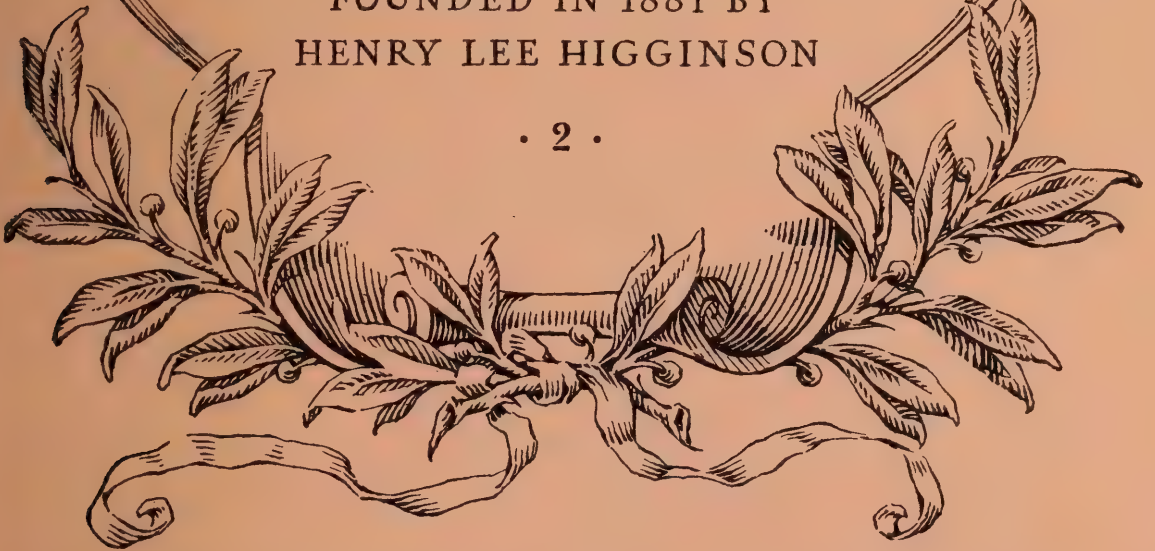
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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

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Concert Bulletin of the Second Concert

TUESDAY EVENING, *December 28*

with historical and descriptive notes by

JOHN N. BURK

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GUIDO CANTELLI was born in Novara (near Milan), Italy, on April 27, 1920. The town possessed a theatre, and a military band of which his father was the leader, with the result that as a mere boy Guido had the experience of leading the band, playing in the theatre orchestra; he also played the organ and sang in the church choir. At 14 he received a diploma as pianist from the Conservatorio Giuseppe Verdi in Milan where he later studied composition with Arrigo Pebrolo and Giorgio Ghedini. He had early experience conducting opera and concerts at Novara. During the war he was held in a prison camp in Germany. After the war he had many engagements conducting orchestras in Italy including the orchestra of La Scala in Milan, where his talents came to the attention of Arturo Toscanini. It was through Toscanini's recommendation that he came to this country in 1948 and conducted the NBC Orchestra as guest. He conducted this orchestra each season, and a number of orchestras in the United States and in Europe.

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SEVENTY-FOURTH SEASON, 1954-1955

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SECOND CONCERT

TUESDAY EVENING, DECEMBER 28

Program

GUIDO CANTELLI, *Guest Conductor*

VIVALDI.....Concerto in D minor for Orchestra, *Op. 3, No. 11*

- I. Maestoso; Allegro
- II. Largo
- III. Allegro

BRAHMS.....Symphony No. 3, in F major, *Op. 90*

- I. Allegro con brio
- II. Andante
- III. Poco allegretto
- IV. Allegro

I N T E R M I S S I O N

RESPIGHI....."Fountains of Rome," Symphonic Poem

- I. The Fountains of Valle Giulia at Dawn
- II. The Triton Fountain in the Morning
- III. The Fountain of Trevi at Mid-day
- IV. The Villa Medici Fountain at Sunset

(Played without pause)

RESPIGHI....."Pines of Rome," Symphonic Poem

- I. The Pines of the Villa Borghese
 - II. The Pines near a Catacomb
 - III. The Pines of the Janiculum
 - IV. The Pines of the Appian Way
-

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CONCERTO IN D MINOR, *Op. 3*, No. 11

By ANTONIO VIVALDI

Born in Venice, c. 1675; died in Vienna, July, 1741*

This is the eleventh of the set of twelve *concerti grossi* published by Vivaldi as Opus 3, under the title "*L'Estro Armonico*" (Harmonic Fervor). They appeared in Amsterdam about 1714 or 1716, under the publication of *Roger et le Cène*, dedicated to Ferdinand III of Tuscany. Vivaldi wrote these concertos for 4 violins, 2 violas, 'cello and organ bass. The material used in the present performances restores the orchestration for strings.

This Concerto was the opening number on Serge Koussevitzky's first program in America — at the Boston Symphony concerts of October 10–11, 1924.

THE introduction to the first movement is based on broad arpeggios and runs against sonorous chords. It is followed by a fugal allegro. The second movement is an even-flowing largo in 6-8 rhythm, subdued and contemplative, and so in contrast with the surrounding movements. The final Allegro again develops fast, supple figurations, mostly by the violins, roundly supported by successions of chords.

This concerto bears its story of neglect, confusion and restitution. The music of Vivaldi has been so little known and regarded that when, a century after his death, a score was unearthed in the State Library at Berlin in a copy made by Bach, many more years were destined to pass before it was recognized as the music of Vivaldi.

The history of the misapplication is this: Johann Sebastian Bach, probably in the last years of his Weimar period, evidently copied the score, according to a way he had of copying string concertos of the Italian master, adapting them for his own uses on the harpsichord or organ. Bach arranged this concerto for organ with two manuals and pedal. In about the year 1840, two copies in Bach's hand came to the light of day in the Prussian *Staatsbibliothek*, and the concerto was circulated once more in the world, but this time in Bach's organ arrangement. It was presented by F. K. Griepenkerl in the Peters Edition at Leipzig, not as Vivaldi's music, not even as music of Sebastian Bach, but as the work of his son Wilhelm Friedemann Bach. The error is explained by the examination of the manuscript: The cover is missing, and at the top of the first page of the score, which is in the neat and unmistakable script of Sebastian Bach, there stands in the scrawled writing of Bach's eldest son: "Di W. F. Bach," and underneath this:

* The date of birth is unknown except that it could not have been later than 1678, since Vivaldi was ordained as a priest in 1703, twenty-five being the minimum age for this office. The date of his death certificate in St. Stephen's Cathedral, in Vienna is July 28, 1741.

"Manu mei Patris descriptum." Herr Griepenkerl took the line "Copied by the hand of my father" on its face value and supposed the concerto to be the original work of Friedemann Bach, not questioning why the elder Bach should trouble to copy his son's music, and supporting his assumption by pointing out that the music is plainly in the style of Wilhelm Friedemann and just as plainly not in the style of his father.

The supposed original organ concerto of Friedemann Bach had a long and wide vogue and further appeared in an arrangement for piano by August Stradal. It was not until 1911 that Vivaldi's authorship was established. Max Schneider made the correction in the *Bach Jahrbuch* of that year.*

This miscarriage of authorship happened in spite of the fact that the Concerto had been published in Holland while the composer was alive (by Roger et le Cène, about 1714 or 1716). It is characteristic of a general and enduring unconcern about the manuscripts of early Italian music, Vivaldi's included. A large number of Vivaldi's manuscripts have lain untouched for many years in Dresden, and there are more in Berlin, Vienna and Schwerin. It could be said that Central European scholars have been more assiduous about bringing to light from their archives music of their own people. But it must in fairness be added that an even greater number of Vivaldi's manuscripts have lain in two large collections in Turin, and smaller ones at Naples and other Italian cities, without any evidence of interest among his countrymen — until recent years.

Special research, spurred by an increasing eagerness for the music of the Baroque and pre-Baroque, has resulted in collected editions of the works of Monteverdi, Purcell, Lulli, Couperin, and Rameau. Vivaldi, who was highly esteemed in his time in Venice, Padua and Vienna, was adversely criticized somewhat later, the opinion of such experts as Burney and Hawkins placing him second to his predecessor in music for the violin, Arcangelo Corelli, reproaching him for such violinistic descriptive embroidery as was to be found in *The Four*

* "The so-called Original Concerto in D minor of Wilhelm Friedemann Bach."



Seasons. With the advent of the 18th century symphonies and 19th century Romanticism, music in the outmoded concerto grosso style had little attention. Our renascence of "classicism," if such it may be called, has brought with it a renewed interest, a renewed affection for the magnificent music of this composer, who could combine great depth and feeling with a superb mastery of the violin; who reached the greatest luster in his string concertos through the understanding of how the instruments could be made to speak naturally under the fingers.



Little that is personal is known about Vivaldi. His life has been reconstructed from records of engagements and performances, a few general accounts by contemporaries, and occasional communications in his own hand. He was highly regarded in his own day. His fame extended beyond his native Venice; his music, as we know, became a pattern for Bach. But he was not long remembered. He was buried in a pauper's grave in Vienna as was also Mozart in that city. A contemporary has written:

"The Abbé Don Antonio Vivaldi, greatly esteemed for his compositions and concertos, made in his day more than 5000 ducats, but from excessive prodigality died poor in Vienna."

The true extent of Vivaldi's genius is only now beginning to be recognized. Marc Pincherle, his principal biographer, has written: "A man who initiated Bach, who popularized, one might almost say invented — not only a new form in *L'Estro Armonico*, one of his very first masterpieces, but an entirely new instrumental style — a precursor of the symphony, a dramatic composer of greater importance than is usually accorded him — Vivaldi, even when he was profoundly neglected, has exercised a powerful influence on the

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destinies of music. But we must be grateful even more directly because he created poetry."

Vivaldi's father, Giovanni Battista Vivaldi, a violinist at the Cathedral of San Marco, was his first teacher and Giovanni Legrenzi, the ducal *Maestro di Cappella*, his second and, so far as we know, his last. Since Legrenzi died when Antonio was fifteen, we may assume that he was largely self-taught. Little more is known about his family except that his father, like himself, had the nickname "*Rossi*." Evidently red hair ran in the family and was the cause of his name "*il prete rosso*." It was not applied to him on account of his clerical robe, as has been surmised.

Vivaldi was engaged in 1704 to direct the musical services at the *Conservatorio dell' Ospedale della Pietà*, and this Institution was a center of his composing activities for the greater part of his career. The *Ospedale* was a sort of orphanage for girls (mostly illegitimate). There were four such institutions in Venice. This one attained considerable fame for its performances, instrumental and vocal, but mostly the former. Vivaldi, who appears in 1716 as *Maestro de' Concerti*, must have taught his pupils violin and other instruments, as well as to sing, composing for them continually. He wrote solo concertos and *concerti ripieni* at regular intervals, likewise many choral services.

Vivaldi was constantly engaged in other activities. Although he is thought of now as principally a composer for violin, more than 40 operas from his pen have survived, some of which were performed in Venice, some in Rome, Florence, Verona, Mantua and other Italian centers.* For three years, perhaps from 1718 to 1722, he was in service as *Maestro di Cappella* to Prince Philip of Hesse-Darmstadt at Mantua. At various times in his life he visited other cities and finally Vienna, where he died. A story recounted by Fétis, and many times repeated, has been belatedly unhorsed. It was said that as a composer he was known to be a dreamer; that while saying mass he was seized with a musical idea and broke off the service to leave the altar and write it down; that he was called before the Inquisition and forbidden to officiate the priestly office for this reason. A letter from Vivaldi to the Marchese Bentivoglio, quoted by Pincherle, explains this:

"I have not said mass for 25 years nor shall I ever again, not on account of any prohibition or order, but by my own choice, because of an illness that I have suffered from birth and which still troubles me. After I was ordained priest I said mass for a little over a year, and then gave it up, as three times I had to leave the altar before the end on account of my illness. I nearly always live indoors for this

* His setting of the *Olimpiade*, produced in Venice in 1734, was revived in Siena in December, 1939.

reason and never go out except in a gondola or a carriage, as I cannot walk on account of the pain or constriction in my chest. No gentleman has ever asked me to go to his house, not even our prince, as everyone knows about my weakness. I can go out usually after dinner but never on foot. This is the reason I never say mass. As Your Lordship knows, I have been to Rome three times to give opera there at Carnival time, but I never said mass there."

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SYMPHONY NO. 3, IN F MAJOR, *Op. 90*

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

Composed in 1883, the Third Symphony was first performed at a concert of the Vienna Philharmonic Orchestra, December 2, 1883, Hans Richter conducting. The first American performance was in New York, October 24, 1884, at a Novelty Concert by Mr. Van der Stucken. The first performance in Boston was by the Boston Symphony Orchestra, under Wilhelm Gericke, on November 8, 1884.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 2 trumpets, 3 trombones, timpani and strings.

THE world which had waited so many years for Brahms' First Symphony was again aroused to a high state of expectancy when six years elapsed after the Second before a Third was announced as written and ready for performance. It was in the summer of 1883, at Wiesbaden, that Brahms (just turned fifty) completed the symphony which had occupied him for a large part of the previous year. Brahms, attending the rehearsals for the first performance, in Vienna, expressed himself to Bülow as anxious for its success, and when after the performance it was proclaimed in print as by far his best work, he was angry, fearing that the public would be led to expect too much of it, and would be disappointed. He need not have worried. Those who, while respecting the first two symphonies, had felt at liberty to weigh and argue them, were now completely convinced that a great symphonist dwelt among them; they were only eager to hear his new score, to probe the beauties which they knew would be there. The Vienna première was a real occasion. There was present what Kalbeck called the "*Wagner-Bruckner ecclesia militans*," whose valiant attempt at a hostile demonstration was quite ignored and lost in the general enthusiasm. For the second performance, which was to be in Berlin, Brahms made conflicting promises to Wüllner and Joachim. Joachim won the honor and Brahms repeated the new

symphony, with Wüllner's orchestra, three times in Berlin, in the month of January. Bülow at Meiningen would not be outdone, and put it twice upon the same program. City after city approached Brahms for a performance, and even from France, which to this day has remained tepid to Brahms, there came an invitation from the *Société des Concerts modernes* over the signature of Benjamin Godard. When the work was published in 1884 (at an initial fee to the composer of \$9,000), it was performed far and wide.

If the early success of the Third Symphony was in some part a *succès d'estime*, the music must also have made its way by its own sober virtues. Certainly Brahms never wrote a more unspectacular, personal symphony. In six years' pause, the composer seemed to have taken stock of himself. The romantic excesses which he had absorbed from Beethoven and Schumann, he toned down to a fine, even glow, which was far truer to the essential nature of this self-contained dreamer from the north country. The unveiled sentiment to which, under the shadow of Beethoven, he had been betrayed in the slow movement of his First Symphony, the open emotional proclamation of its final pages; the Schumannesque lyricism of the Second Symphony, its sunlit orchestration and clear, long-breathed diatonic melody, the festive trumpets of its Finale — these inherited musical traits were no longer suitable to the now fully matured symphonic Brahms. His brass henceforth was to be, if not sombre, at least subdued; his emotionalism more tranquillized and *innig*; his erstwhile folklike themes subtilized into a more delicate and personal idiom. In other words, the expansive, sturdy, the militantly bourgeois Brahms, while outwardly unchanged, had inwardly been completely developed into a refined poet quite apart from his kind, an entire aristocrat of his art.



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"The peculiar, deep-toned luminosity" of the F major Symphony was the result, so it can be assumed, of that painstaking industry which was characteristic of Brahms, and there is circumstantial confirmation in the manuscript score which is in the possession of Dr. Jerome Stonborough in Vienna. Karl Geiringer has examined the manuscript and his description of it is among the fund of valuable matter divulged in the writer's "Brahms: His Life and Work."

"It shows a large number of small pencilled revisions in the orchestration, which the master probably made during the rehearsals. Thus, for instance, the change of the clarinets in the first movement, from B-flat to A, was not originally planned; and for the second movement Brahms wanted to make use of trumpets and drums, but subsequently dispensed with these, as not conforming with the mood of the *Andante*. On the other hand, the bassoons, and the trumpets and drums of the Finale, were later additions. Such meticulous consideration of the slightest subtleties of orchestral colouring belies the thoughtlessly repeated catchword that Brahms was not greatly interested in the problems of instrumentation."

"Like the first two symphonies, the Third is introduced by a 'motto,'" * also writes Geiringer; "this at once provides the bass for the grandiose principal subject of the first movement, and dominates not only this movement, but the whole Symphony. It assumes a particularly important rôle in the first movement, before the beginning of the recapitulation. After the passionate development the waves of excitement calm down, and the horn announces the motto, in a mystic E-flat major, as a herald of heavenly peace. Passionless, clear, almost objective serenity speaks to us from the second movement. No *Andante* of such emotional tranquillity is to be found in the works of the youthful Brahms. Particularly attractive is the first theme of the following *Poco Allegretto*, which (in spite of its great simplicity) is stamped with a highly individual character by its constant alternation of iambic and trochaic rhythms. Further, Brahms contrived to make the concise threefold form of the work more effective by orchestrating the *da capo* of the first part in quite a different manner. Such a mixture of simplicity and refinement is characteristic of Brahms in his later years. The Finale is a tremendous conflict of elemental forces; it is only in the Coda that calm returns. Like a rainbow after a thunderstorm, the motto, played by the flute, with its message of hope and freedom, spans the turmoil of the other voices."

Walter Niemann stresses the major-minor character of the symphony, pointing how the F major of the first movement and the dominant C major of the second is modified to C minor in the third, and F minor in long portions of the Finale. This is the procedure by

* F-A-F. "The best known of his germ-motives" (Robert Haven Schauffer: "The Unknown Brahms"), "was a development of his friend Joachim's personal motto F-A-E. This stood for *Frei aber einsam* (Free but lonely), which young Johannes modified for his own use into F-A-F, *Frei aber froh* (Free but glad). The apparent illogicality of this latter motto used to puzzle me. Why *free* but glad! Surely there should be no 'ifs' or 'buts' to the happiness conferred by freedom! Later, however, when I learned of Brahms' peasant streak, the reason for the 'but' appeared. According to the Dithmarsh countryman's traditional code, a foot-free person without fixed duties or an official position should go bowed by the guilty feeling that he is no better than a vagabond. Brahms the musician was able to conquer this conventional sense of inferiority, but Brahms the man — never."

which Brahms' "positive vital energy is limited by strongly negative factors, by melancholy and pessimism. . . . It is these severe, inward limitations, which have their source in Brahms' peculiarly indeterminate 'Moll-Dur' nature, that have determined the course of the 'psychological scheme' [*innere Handlung*] of this symphony." Thus is Brahms the "first and only master of the 'Dur-Moll' mode, the master of resignation."

As elsewhere in Brahms' music, this symphony has called forth from commentators a motley of imaginative flights. Hans Richter, its first conductor, named it Brahms' "Eroica," a label which has clung to it ever since. Kalbeck traced its inspiration to a statue of Germania near Rüdesheim. Joachim found Hero and Leander in the last movement, and W. F. Apthorp found Shakespeare's Iago in the first. Clara Schumann more understandably described it as a "Forest Idyl." In desperation, one falls back upon the simple statement of Florence May that it "belongs absolutely to the domain of pure music."

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"FOUNTAINS OF ROME," SYMPHONIC POEM

By OTTORINO RESPIGHI

Born in Bologna, Italy, July 9, 1879; died in Rome, April 18, 1936

Respighi composed the "*Fontane di Roma*" in 1916. The work had its first performance in Rome under Toscanini's direction, February 10, 1918. The first performance in this country was at a Philharmonic concert in New York on February 18, 1919. Pierre Monteux introduced the work at the Boston Symphony concerts, November 12, 1920.

The following orchestration is called for: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, triangle, cymbals, glockenspiel, bell, 2 harps, celesta, piano, organ (*ad libitum*), and strings.

THE fountains named in the four movements are as follows:

La fontana di Valle Giulia all' alba.

La fontana del Tritone al mattino.

La fontana di Trevi al meriggio.

La fontana di Villa Medici al tramonto.

The score carries the following description:

In this Symphonic Poem the composer has endeavored to give expression to the sentiments and visions suggested to him by four of Rome's fountains, contemplated at the hour in which their character is most in harmony with the surrounding landscape, or in which their beauty appears most impressive to the observer.

The first part of the poem, inspired by the Fountain of Valle Giulia, depicts a pastoral landscape; droves of cattle pass and disappear in the fresh, damp mists of a Roman dawn.

A sudden loud and insistent blast of horns above the trills of the whole orchestra introduces the second part, "The Triton Fountain." It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other and mingling in a frenzied dance between the jets of water.

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Next there appears a solemn theme, borne on the undulations of the orchestra. It is the Fountain of Trevi at mid-day. The solemn theme, passing from the wood to the brass instruments, assumes a triumphal character. Trumpets peal; across the radiant surface of the water there passes Neptune's chariot, drawn by sea-horses and followed by a train of sirens and tritons. The procession then vanishes, while faint trumpet blasts resound in the distance.

The fourth part, the "Villa Medici Fountain," is announced by a sad theme, which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, birds twittering, leaves rustling. Then all dies peacefully into the silence of the night.

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"PINI DI ROMA" ("PINES OF ROME"), SYMPHONIC POEM

By OTTORINO RESPIGHI

Born on July 9, 1879; died at Rome, April 18, 1936

Pini di Roma was composed in 1924. It was first performed at the Augusteo in Rome on December 14, 1924, under Bernardino Molinari. The first American performance was in Philadelphia, January 15, 1926, the composer conducting. It was introduced at the concerts of the Boston Symphony Orchestra on February 12 of the same year when Serge Koussevitzky conducted.

The orchestration is as follows: 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 4 trumpets (1 off stage), 4 trombones, 6 buccine,* timpani, bass drum, cymbals and small cymbals, tambourine, rattle, triangle, tam-tam, harp, bells, celesta, phonograph, piano, organ, and strings.

* "The *buccina* (or *bucina*) was a Roman war trumpet, spiral and gibbous. It was played by laying it over the bucinator's shoulder. The instrument was also used for indicating the hours of the day and for calling the people to the assemblies for making or repealing laws. Ovid calls Triton's shell a *bucina*. The Roman *tuba*, a wind instrument, a trumpet, used especially in the army, was straight. The *cornu*, a trumpet of horn, was curved." — PHILIP HALE.

Sanders Theatre . Cambridge

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

Tuesday Evening, January 18, 1955

at 8.30 o'clock

Soloist: DAVID BARNETT, Piano

Pini di Roma followed *Fontane di Roma* by eight years and preceded Respighi's third Roman symphonic poem, *Feste Romane* (1928) by four. Each of the three scores has four movements and all of them are associated with a definite locale in or about the Eternal City.

The following description of the four movements is printed in the score:

"1. The Pines of the Villa Borghese (*Allegretto vivace*, 2-8). Children are at play in the pine-grove of the Villa Borghese, dancing the Italian equivalent of 'Ring Around A-Rosy'; mimicking marching soldiers and battles; twittering and shrieking like swallows at evening; and they disappear. Suddenly the scene changes to —

"2. The Pines Near a Catacomb (*Lento*, 4-4; beginning with muted and divided strings, muted horns, *p.*). We see the shadows of the pines which overhang the entrance to a catacomb. From the depths rises a chant which re-echoes solemnly, sonorously, like a hymn, and is then mysteriously silenced.

"3. The Pines of the Janiculum (*Lento*, 4-4; piano cadenza; clarinet solo). There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo's Hill. A nightingale sings (represented by a phonograph record of a nightingale's song heard from the orchestra).

"4. The Pines of the Appian Way (*Tempo di marcia*). Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps. To the poet's phantasy appears a vision of past glories; trumpets blare, and the army of the consul advances brilliantly in the grandeur of a newly risen sun toward the sacred way, mounting in triumph the Capitoline Hill."



Numerous works by Respighi have been performed by this orchestra. On February 18, 1927, the composer, visiting this country, conducted as guest, presenting the following program with Elsa Respighi (his wife) as soloist:

Concerto for Pianoforte and Orchestra in the Mixolydian Mode. (The composer played the solo part; Alfredo Casella conducted.)

Old Dances and Airs for the Lute (Second Suite).

Overture to the Opera *Belfagor*.

Il Tramonto, for Soprano and Orchestra (after Shelley's Poem).

Fontane di Roma.

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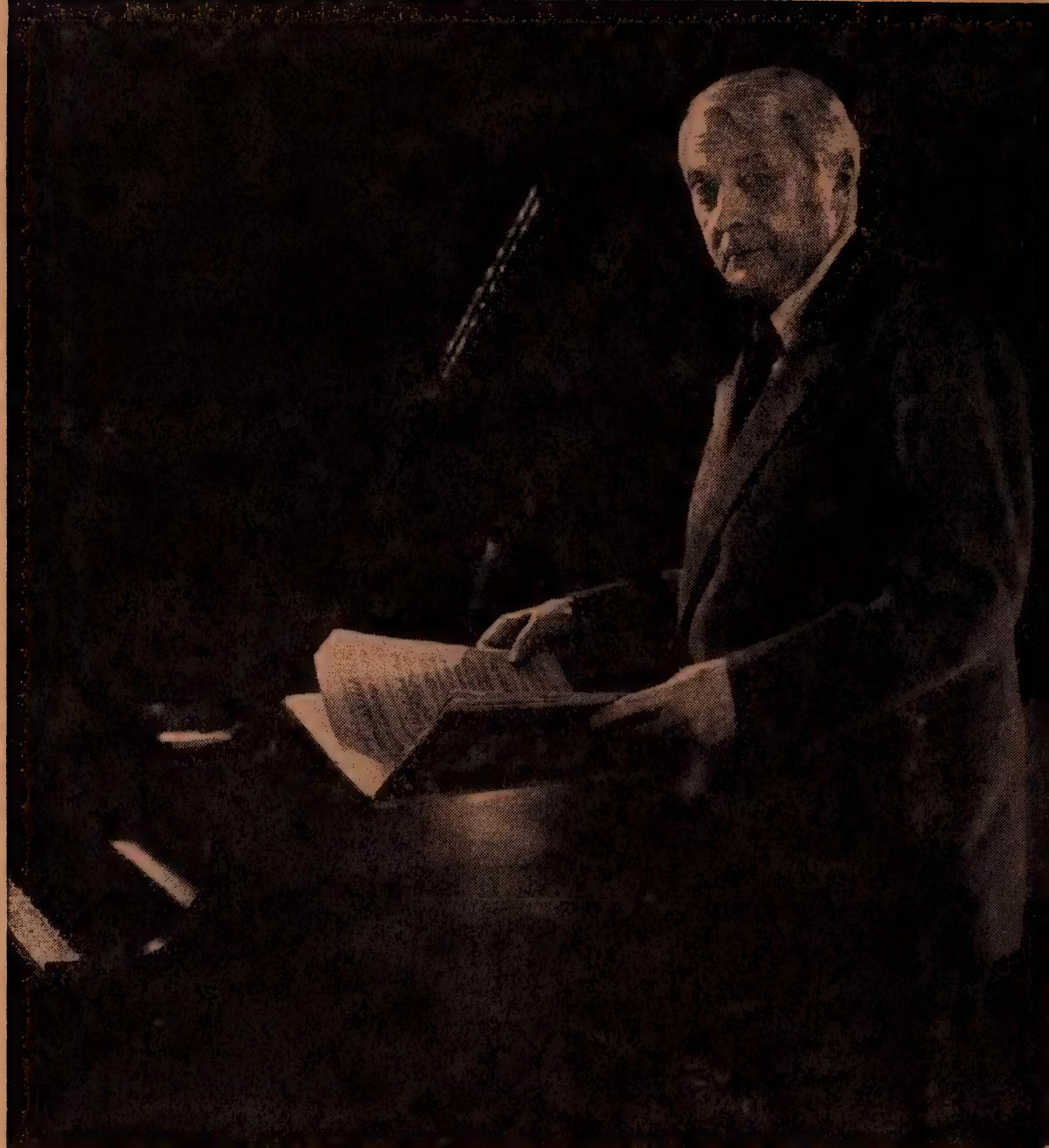
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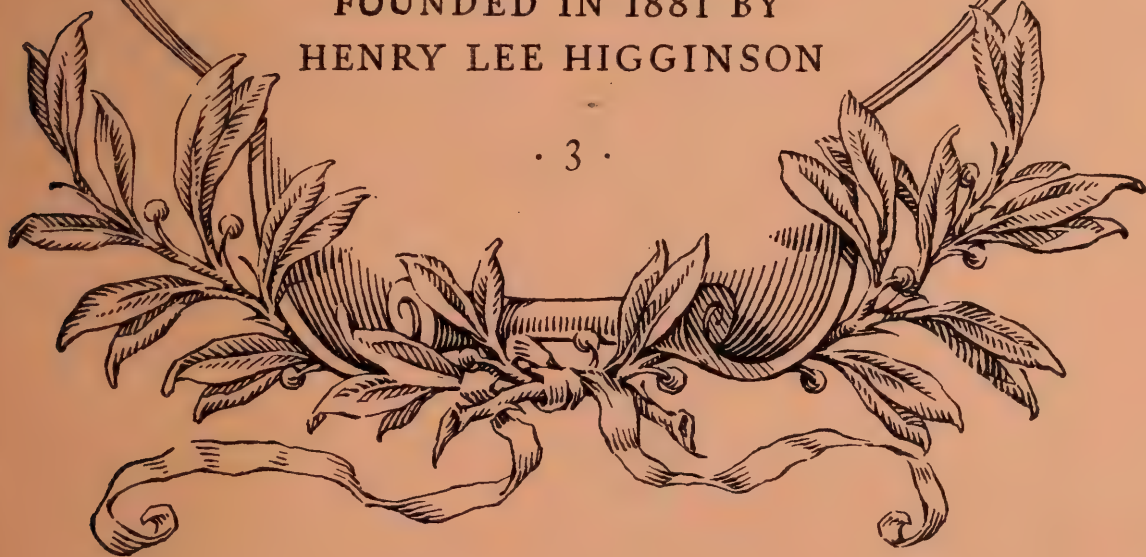
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SEVENTY-FOURTH SEASON, 1954-1955

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin of the
Third Concert

TUESDAY EVENING, *January 18*

with historical and descriptive notes by

JOHN N. BURK

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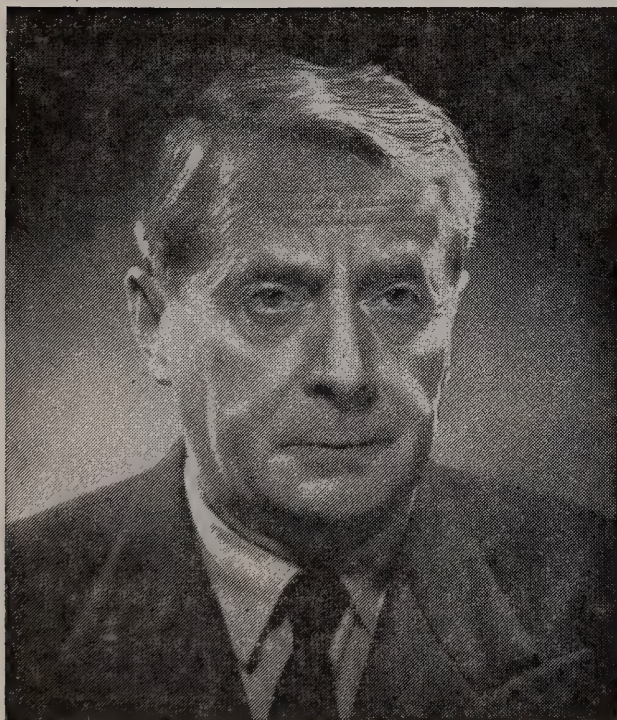
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Boston Symphony Orchestra

SEVENTY-FOURTH SEASON, 1954-1955

CHARLES MUNCH, *Music Director*

THIRD CONCERT

TUESDAY EVENING, JANUARY 18

Program

HANDEL.....Suite for Orchestra (from the Water Music)
Arranged by Sir Hamilton Harty

- I. Allegro
- II. Air
- III. Bourrée
- IV. Hornpipe
- V. Andante espressivo
- VI. Allegro deciso

FAURÉ.....Pavane, *Op. 50*

FAURÉ.....Ballade, for Piano and Orchestra, *Op. 19*

I N T E R M I S S I O N

FRANCK.....Variations Symphoniques for Piano and Orchestra

SCHUMANN.....Symphony No. 4, in D minor, *Op. 120*

- I. Ziemlich langsam; Lebhaft
 - II. Romanze: Ziemlich langsam
 - III. Scherzo: Lebhaft
 - IV. Langsam; Lebhaft
- (Played without pause)

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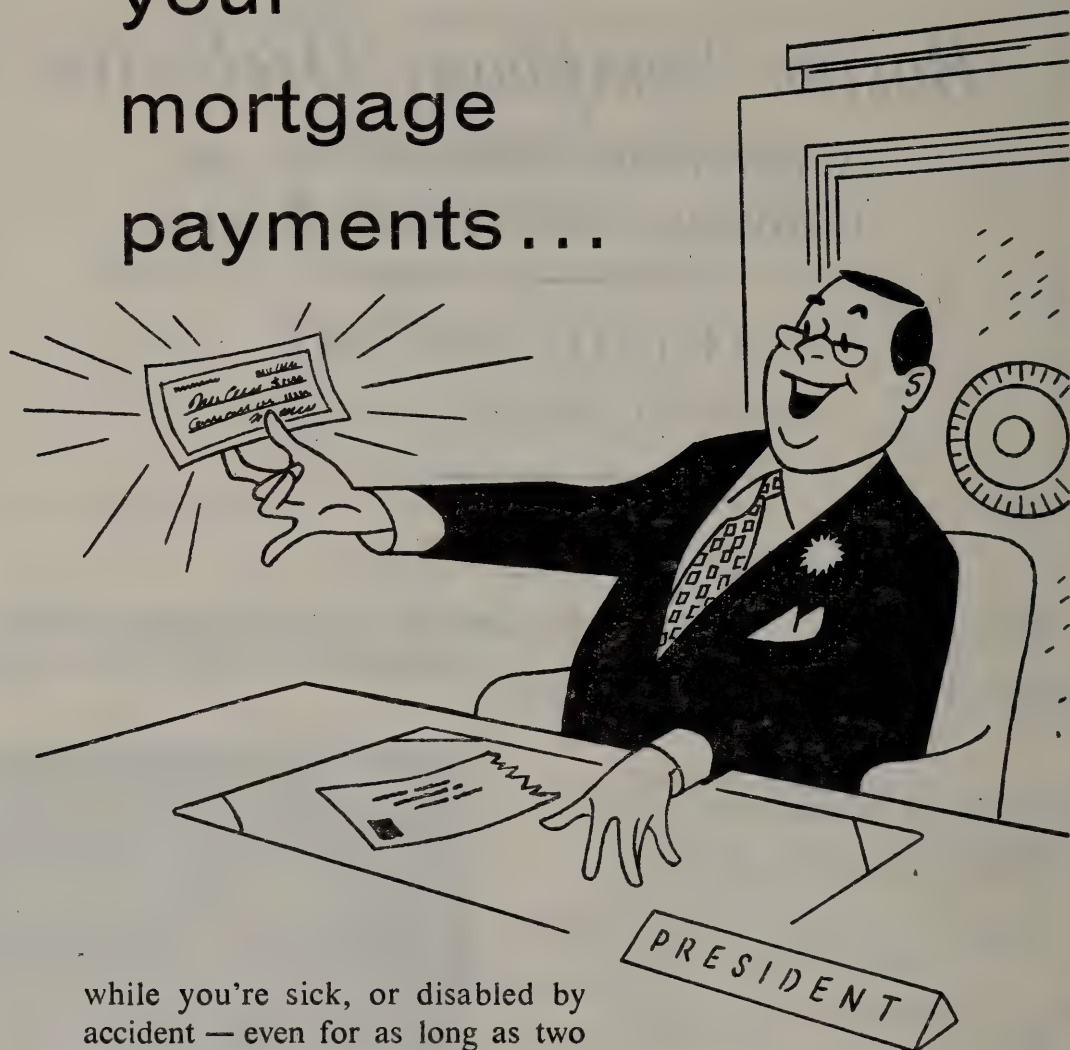
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SUITE FOR ORCHESTRA (FROM THE WATER MUSIC)

By GEORGE FRIDERIC HANDEL

Born at Halle, February 23, 1685; died in London, April 14, 1759

Arranged by SIR HAMILTON HARTY*

Handel's Water Music was probably composed and performed in parts in 1715 and 1717. The original autograph has been lost. A suite from the music was published by John Walsh in 1720, and another version, differently arranged, in 1740. The full suite of 20 movements was published in the Samuel Arnold edition (1785-1797), and appeared in the complete works as edited by Chrysander.

Sir Hamilton Harty, arranging a suite of six movements in 1918, and then performing it at the Hallé Concerts, has scored it for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani and strings (published in 1922). Suites from the Water Music, derived from Chrysander, have been performed by this Orchestra December 11, 1885, October 21, 1887, December 21, 1900, and March 18, 1927.

IN Handel's time, parties on the Thames were a favorite recreation of Londoners in the summer season. R. A. Streatfeild has described the custom in his *Life of Handel* (1909): "The River Thames was then, far more than now, one of the main highways of London. It was still Spenser's 'silver Thames,' and on a summer's day it must have presented a picture of life and gaiety very different from its present melancholy and deserted aspect. It was peopled by an immense fleet of boats devoted solely to passenger traffic, which were signalled by passing wayfarers from numerous piers between Blackfriars and Putney, just as one now signals a hansom or taxicab. Besides the humble boats that plied for hire, there were plenty of private barges fitted up with no little luxury and manned by liveried servants. The manners and customs of the boatmen were peculiar, and their wit-combats, carried on in the rich and expressive vernacular of Billingsgate, were already proverbial . . . George I liked the River. When the Court was at Whitehall water parties to Richmond or Hampton Court were of frequent occurrence, and as often as not the royal barge was accompanied by an attendant boat laden with musicians."

Handel, serving as *kapellmeister* to Georg Ludwig, Elector of Hanover, obtained leave of absence to visit England in 1712. He not only overstayed his leave, but came under the open patronage of the reigning Queen Anne, between whom and Georg there was no love lost. Handel, while thus still bound to the House of Hanover, composed his *Ode to Queen Anne*, and his *Te Deum* and *Jubilate* for the hated Peace of Utrecht. When the Queen died in 1714, Georg was crowned George I of England and Handel's position became suddenly precarious. He was pointedly ignored by the new monarch and so deprived of his principal opportunities for social recognition and consequent income. But the continuing ostracism of the illustrious Handel would

* Born at Hillsborough, County Down, Ireland, December 4, 1879; died February 19, 1941.

have been likewise a true deprivation to George himself, for he had brought with him from Germany a passion for music which was more enduring than his dislike of a dead queen. It was obviously a question of a propitious moment, and Handel had friends ready to do their tactful part when that moment should come. There are three legends circumstantially related at the time, each claiming the achievement of this act of grace. The Water Music is connected with two of them.

One of Handel's true friends was Francesco Geminiani, violinist and composer for the violin, two years younger than himself. Geminiani, so the story goes, was asked to play one of his concertos at Court, and replying, admitted a rubato in his style so incorrigible that no one could be trusted to accompany him and not be thrown off but Handel himself. Handel was accordingly asked, and accordingly reinstated.

But Handel had other colleagues equally ready to claim the credit for the good deed. One was the Baron von Kielmansegger, Royal Master of the Horse to King George, and his wife who was the natural daughter of the King's father by the Countess von Platen.*

According to Mainwaring, Handel's first biographer, in 1760, the year after his death, Kielmansegger took advantage of a projected water party by the King and his retinue on the Thames from Whitehall to Limehouse on August 22, 1715. He quietly arranged for Handel to compose and conduct music on a barge within convenient hearing distance, but out of sight. The King was so pleased that he inquired as to the composer of the delightful open air music drifting across the water, and accepted him on the spot.

* This unprepossessing couple had made their way in the monarch's wake to England, and were there heartily disliked. The Baroness was "the King's principal favorite," in the circum-spect language of Felix Borowski (in the notes of the Chicago Orchestra), "whose code of morality did not rest on a higher plane than that of her husband." Others have spoken more freely about the relation to her half brother of this truly Hogarthian specimen of that lax era. Thackeray, in "The Four Georges," described her as "a large-sized noblewoman . . . denominated the Elephant," and Horace Walpole as a boy was terrified by her girth: "Two fierce black eyes, large and rolling beneath two lofty, arched eyebrows, two acres of cheeks spread with crimson, an ocean of neck that overflowed and was not distinguished from the lower part of her jaw, and no part restrained by stays — no wonder that a child dreaded such an ogress!"

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Another tale is even more specifically related in two accounts. One in the *Daily Courant* of July 19, 1717, refers to the Water Music as composed for and performed on July 17, 1717. The other was a report by Frederic Bonnet, envoy from the Duchy of Brandenburg to the English court:

"Some weeks ago the king expressed a wish to Baron von Kilmanseck [*sic*] to have a concert on the river, by subscription, like the masquerades this winter which the king attended assiduously on each occasion. The baron addressed himself therefore to Heidegger, a Suisse by nationality, but the most intelligent agent the nobility could have for their pleasures. Heidegger answered that much as he was eager to oblige his majesty, he must reserve the subscription for the big enterprises, to wit, the masquerades, each of which was worth from 300 to 400 guineas to him.

"Baron Kilmanseck, seeing that H. M. was vexed about these difficulties, resolved to give the concert on the river at his own expense and so this concert took place the day before yesterday. The king entered his barge about eight o'clock with the Duchess of Bolton, the Countess of Godolphin, Mad. de Kilmanseck, Mad. Were and the Earl of Orkney, gentleman of the king's bedchamber, who was on guard. By the side of the royal barge was that of the musicians to the number of fifty, who played all kinds of instruments, viz., trumpets, hunting horns, oboes, bassoons, German flutes, French flutes à bec, violins and basses, but without voices. The concert was composed expressly for the occasion by the famous Handel, native of Halle and first composer of the king's music. It was so strongly approved by H. M. that he commanded it to be repeated, once before and once after supper, although it took an hour for each performance.

"The evening party was all that could be desired for the occasion. There were numberless barges, and especially boats filled with people eager to take part in it. In order to make it more complete, Mad. de Kilmanseck had made arrangements for a splendid supper at the pleasure house of the late Lord Ranelagh at Chelsea on the river, to where the king repaired an hour after midnight. He left there at three, and at half past four in the morning H. M. was back at St. James'. The concert has cost Baron Kilmanseck £150 for the musicians alone, but neither the prince nor the princess took part in the festivities."



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The *Daily Courant*, July 17, 1717, agrees with this and also states:

"Many other barges with persons of quality attended, and so great a number of boats that the whole river in a manner was covered. A City Company's barge was employed for the music, wherein were fifty instruments of all sorts, who played all the way from Lambeth, while the barges drove with the tide without rowing as far as Chelsea, the finest symphonies, composed express for this occasion by Mr. Handel, which his majesty liked so well that he caused it to be played over three times in going and returning. At eleven his majesty went ashore at Chelsea, where a supper was prepared, and then there was another very fine consort of music which lasted till two, after which his majesty came again into his barge and returned the same way, the music continuing to play until he landed."

Writers on Handel have weighed the conflicting tales and lean towards the latter as more incontrovertible, especially when Frederic Bonnet, who was presumably a man of his word, wrote: "*Ce concert avait été composé exprès par le fameux Handel.*" And yet the stories are not so irreconcilable. It may have required the three happy episodes to dispel a lingering coolness in the King, and as Herbert Weinstock has suggested in his valuable biography, Handel may have indeed composed a suite in 1715 and fresh music in 1717 on the strength of his first success. There can be no precise information about the original score, for the autograph and parts are lost, but twenty movements were published by Arnold in the first collected edition, and by Chrysander in 1886 — probably enough to have provided more than one royal Thames party, even though in each case the music went well into the evening. Early writers presumably did not know of these many movements and were accordingly misled. John Walsh published (in parts only) a short suite in 1720,* and on the strength of its popularity brought out in 1740 what he called "Handel's Celebrated Water Musick Compleat." But this was far from "compleat" — it had only eight movements.

Since the Water Music was intended for out-of-door uses, it naturally afforded Handel the opportunity first to introduce the French horn into a score of his own. The horn was then regarded as an instrument for fanfares, and far too coarse for symphonic purposes. The length of this accumulation of short movements (for it is nothing else) and the uncertainty as to its original instrumentation has afforded Sir Hamilton Harty an unquestionable right to choose his own suite and order it to present needs as he has likewise done with the Fire Music.

* For "two french horns, Violins or Hoboys, Tenor and Thorough Bass for the Harpsichord, or Bass Violin." It is by no means certain that this was Handel's original orchestration.

PAVANE, Op. 50

By GABRIEL FAURÉ

Born in Pamiers (Ariège), France, May 12, 1845; died in Passy, November 4, 1924

The *Pavane* was composed in 1887 and was performed in Paris in the following year. The full title is *Pavane pour Orchestre, avec Chœur ad libitum*. The chorus doubles instrumental parts, and is not essential.

The score calls for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns and strings.

THE music is in the mood of an elegy and devolves upon a theme first presented by the flute solo and continued by the other winds. The tempo is *andante molto moderato*.

The Pavane as a dance is thus defined by Willi Apel in his *Harvard Dictionary of Music*:

A court dance of the early 16th century, probably of Spanish origin. It was executed in slow, solemn movements and with dignified gestures, imitating, in a way, the proud deportment of the *pavo*, i.e., peacock. The international adoption of the Spanish pavane as the ceremonial court dance, instead of the earlier (French) basse dance, is a characteristic symptom of the shift in cultural leadership which took place around 1500. The pavane is usually in slow duple meter; in the earliest Spanish sources, however, examples in slow triple meter are not infrequent. If in duple meter, it is frequently followed by the galliarde in quicker triple meter. After 1550, the pavane and galliarde went out of dance fashion, being superseded by the passamezzo and saltarello. They were perpetuated, however, by the English virginalists as an idealized type of music, and reached a most remarkable height of artistic perfection under the hands of William Byrd, John Bull, Orlando Gibbons, and John Dowland. Gibbons' "Pavane the Earl of Salisbury" is, indeed, one of the most glorious examples of idealized dance music, comparable to the sarabande in Bach's Partita No. 6, and to the march ("alla Marcia") of Beethoven's Pianoforte Sonata Op. 101. After 1600 the pavane was adopted (usually under the name *paduana*) into the early German suite in which it serves as a slow introductory movement. Modern examples have been written by Ravel, Vaughan Williams and others.

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BALLADE FOR PIANO AND ORCHESTRA, IN F-SHARP MAJOR, *Op.* 19

By GABRIEL FAURÉ

Born in Pamiers (Ariège), France, May 12, 1845; died in Passy, November 4, 1924

This Ballade, composed in 1881, is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns and strings.

COMPOSED in his thirty-sixth year, Fauré's *Ballade* is the first of his orchestral works which has survived, or remains in the realm of the still performed. At that time he had written a number of beautiful songs, the First Violin Sonata (1876), and the First Piano Quartet (1879), which two works were to usher in a rare succession of exquisite chamber pieces. Fauré had had as yet no opportunity for an orchestral hearing. A Violin Concerto (1878), an Orchestral Suite (1875) and a Symphony in D minor (1884) have never been published and the manuscripts may have been destroyed by the composer (a movement from the suite, "*Allegro Symphonique*," has survived). The *Ballade* was first composed as a piano piece. Charles Koechlin in his life of Fauré marvels at the aptness of the orchestration, which to his surprise "has every indication of having been written by Fauré." Koechlin visualizes in the *Ballade* a "forest" not unlike Siegfried's forest, but inhabited "by no Siegfried, Mime, Wotan or the dragon, not even by Wagner — one is rather reminded of the atmosphere of *A Midsummer Night's Dream*." According to this musician, "there are a thousand rustlings of fairies and sylphs and the appearance of the initial theme which is as ethereal, limpid, charming and grave as the love song of an adolescent Vigny."

"The master," writes Roger-Ducasse, "has no thought of breaking



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the ancient moulds. He accommodates himself with the greatest ease to the simplest traditional forms. His customary scheme has long been well known to us. How is it that, in this novelty-seeking age, he never disappoints us? The reason is that with Gabriel Fauré the one important thing is the music itself. The scheme he follows is well known? Granted; but he was endowed by the Muses with the gift of ideas full of youth and beauty. Be the flask of crystal, earth, or gold, what matters it if the imperishable scent be there?"

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VARIATIONS SYMPHONIQUES FOR PIANOFORTE AND ORCHESTRA

By CÉSAR FRANCK

Born in Liége, December 10, 1822; died in Paris, November 8, 1890

Franck composed his Symphonic Variations in 1885. The first performance of the work was at a concert of the *Société Nationale de la Musique* in Paris when Louis Diémer, to whom the music is dedicated, was the soloist.

The orchestration consists of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets and strings.

THE organ, not the piano, was Franck's instrument when he composed his principal work for piano and orchestra (he had composed *Les Djinns*, a less abstract work in this form in the year previous), but Franck well understood pianistic writing. He had begun his musical career with intentions (intentions partly dictated by his father) of being a virtuoso pianist. This score is conspicuous for the masterly handling of the two mediums and their combination.

The strings open fortissimo with an aggressive theme which is answered at once by another from the piano, gentle, melodic, expressive. The contrast and opposition in character is not unlike the precedent of Beethoven in the slow movement of the Fourth Piano Concerto. The pianist's theme is varied by the addition of arpeggios and other pianistic figures. Orchestra and piano are duly reconciled and blended at last proclaiming the theme triumphantly together.

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DAVID BARNETT

DAVID BARNETT was born in New York City on December 1, 1907. Graduating from Columbia College, he had fellowships in composition at both the Curtis Institute and the Juilliard Graduate School, where he studied with Scalero and Goldmark respectively. His principal teachers in piano were Howard Brockway in New York and Alfred Cortot in Paris. He has since been active both as composer and pianist. At present he teaches at Wellesley College.

SYMPHONY IN D MINOR, No. 4, *Op.* 120

By ROBERT SCHUMANN

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

Composed in 1841, at Leipzig, this symphony was first performed at a Gewandhaus concert on December 6 of the same year. Schumann made a new orchestration in December, 1853, at Düsseldorf, and the revision was performed there on March 3, 1853, at the Spring Festival of the lower Rhine. It was published in December, 1853, as his Fourth Symphony.

The orchestration includes 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

SCHUMANN wrote this symphony a few months after the completion of his First Symphony in B-flat. The D minor Symphony was numbered four only because he revised it ten years later and did not publish it until 1853, after his three others had been written and published (the Second in 1846, the Third in 1850). This symphony, then, was the second in order of composition. It belongs to a year notable in Schumann's development. He and Clara were married in the autumn of 1840, and this event seems to have stirred in him a new and significant creative impulse: 1840 became a year of songs in sudden and rich profusion, while in 1841 he sensed for the first time in full degree the mastery of symphonic forms. He had written two years before to Heinrich Dorn, once his teacher in composition: "I often feel tempted to crush my piano — it is too narrow for my thoughts. I really have very little practice in orchestral music now; still I hope to master it." The products of 1841 show that he worked as well as dreamed toward that end. As Mr. W. J. Henderson has well described this moment of his life: "The tumult of young love lifted him from the piano to the voice. The consummation of his manhood, in the union with a woman of noble heart and commanding intellect, led him to the orchestra. In 1841 he rushed into the symphonic field, and composed no less than three of his orchestral works." *

* "Preludes and Studies."—W. J. Henderson.

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These works were the First, the "Spring" Symphony, which he began in January 1841, four months after his marriage, and completed in a few weeks; the "Overture, Scherzo and Finale" of April and May, and the D minor Symphony, which occupied the summer months. There might also be mentioned the "*phantasie*" in A minor, composed in the same summer, which was later to become the first movement of the piano concerto. But the two symphonies, of course, were the triumphant scores of the year. The D minor Symphony, no less than its mate, is music of tender jubilation, intimately bound with the first full spring of Schumann's life — like the other a nuptial symphony, instinct with the fresh realization of symphonic power.

The manuscript of the symphony bears the date June 7, 1841, and at the end — "finished at Leipzig, September 9, 1841." Clara observed still earlier creative stirrings, for she recorded in her diary under the date of May 31: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." On September 13, which was Clara's birthday, and when also their first child, Marie, then twelve days old, was baptized, Robert presented the young mother with the completed score of the symphony. And the composer wrote modestly in the diary: "One thing makes me happy — the consciousness of being still far from my goal and obliged to keep doing better, and then the feeling that I have the strength to reach it."

The first performance was at a Gewandhaus concert on December 6, Ferdinand David conducting. It was a friendly event, Clara Schumann playing piano solos by their colleagues Mendelssohn, Chopin, Sterndale Bennett. She appeared jointly with Liszt, in his "Hexameron" for two pianos. Schumann's new "Overture, Scherzo, and Finale" was also played. Unfortunately, the success of the B-flat major Symphony in the previous March was by no means repeated in the new D minor Symphony. The criticisms were not favorable. Clara Schumann, who always defended her husband, wrote that "Robert's Symphony was not especially well performed," and the composer himself added: "It was probably too much of me at a single sitting; and we missed Mendelssohn's conducting too; but it doesn't matter, for I know the things are good, and will make their way in their own good time."

But Schumann laid the work aside. It does not seem that he could have considered a revision for some time, for he offered the manuscript to a publisher in 1843 or 1844 as his "Second Symphony, Op.

50." According to the testimony of Brahms, many years later, Schumann's dissatisfaction with the symphony preceded its first performance. "Schumann was so upset by a first rehearsal that went off badly," wrote Brahms to Herzogenberg, October 1886, "that subsequently he orchestrated the symphony afresh at Düsseldorf." This revision was made in December, 1851. The fresh score was performed at Düsseldorf on March 3, 1853, at the Spring Festival of the lower Rhine. This time the work had a decided success, despite the quality of the orchestra which, according to Brahms, was "bad and incomplete," and notwithstanding the fact that Schumann conducted, for, by the testimony of his contemporaries, he was conspicuously ineffectual at the head of an orchestra. When in the following autumn the committee urged that Schumann conduct only his own works in the future, Clara wrote bitterly about the incident.

From the following letter (to Verhulst) it appears that Schumann made the revision because of urgent friends: "When we last heard that Symphony at Leipzig, I never thought it would reappear on such an occasion as this. I was against its being included, but was persuaded by some of the committee who had heard it. I have scored it afresh, and it is now more effective." Schumann dedicated the symphony to Joseph Joachim, who was then twenty-two years old. He wrote on the manuscript: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private." The score was published in December, 1853.



The Symphony is integrated by the elimination of pauses between the movements, and by thematic recurrence, the theme of the introduction reappearing at the beginning of the slow movement, a phrase from the slow movement in the Trio of the Scherzo. The principal theme of the first movement is used in the Finale, and a subsidiary theme in the first movement becomes the leading theme in the Finale. This was a true innovation, foreshadowing the cyclic symphonies of many years later. "He desires," in the opinion of Mr. Henderson, "that the hearer's feelings shall pass, as his own did, from one state to the next without interruption. In a word, this is the first symphonic poem, a form which is based upon the irrefutable assertion that 'there is no break between two successive emotional states.'" Its "community of theme is nothing more or less than an approach to the *leit motive* system." The Symphony is the most notable example of the symphonic Schumann abandoning customary formal procedure to let his romantic imagination take hold and shape his matter to what end it will. It should be borne in mind that the Symphony was first thought of by

its composer as a symphonic fantasia, that it was published by him as "Introduction, Allegro, Romanze, Scherzo and Finale, in One Movement." It was in this, the published version, that he eliminated pauses between the movements, although this does not appear in the earlier version save in the joining of the scherzo and finale. The work, save in the slow movement, has no "recapitulations" in the traditional sense, no cut and dried summations. Warming to his theme, Schumann expands to new thematic material and feels no necessity for return. The score is unmistakably of one mood. It is integrated by the threads of like thoughts. Thematic recurrence becomes inevitable, because this unity of thought makes it natural.

The first movement is finely oblivious of academic requirements. The whole movement hangs upon the reiteration of the principal theme, a restless, running figure in sixteenth notes which appears and reappears constantly in every part of the orchestra, entwined with others. There is no contrasting second theme, but only a slight deviation from this one. Two episodic themes — the one consisting of brief rhythmic chords, the other of a flowing melody — carry the movement to its end in a triumphant D major. The *Romanze* is in song form. The melody from the introduction to the first movement is introduced in the first part, while in the middle section the violin solo weaves a

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delicate embroidery. The Trio of the Scherzo is based upon the ornamental solo passage from the slow movement. After the repetition of the main section, the Trio again begins, recalling the precedent of Beethoven where the Scherzo theme would be expected to break in and bring a conclusion. Instead, the Trio dies away in a long diminuendo, and leads into the introduction to the Finale (a true bridge passage, which has been compared to the famous pages which connect the last two movements of Beethoven's Fifth Symphony). This introduction brings back the motto-like principal theme of the first movement, which still appears as an accompaniment to the initial theme of the Finale — broadly proclaimed. The second subject recalls the *Larghetto* from Beethoven's Second Symphony. The development and conclusion are characteristically free.

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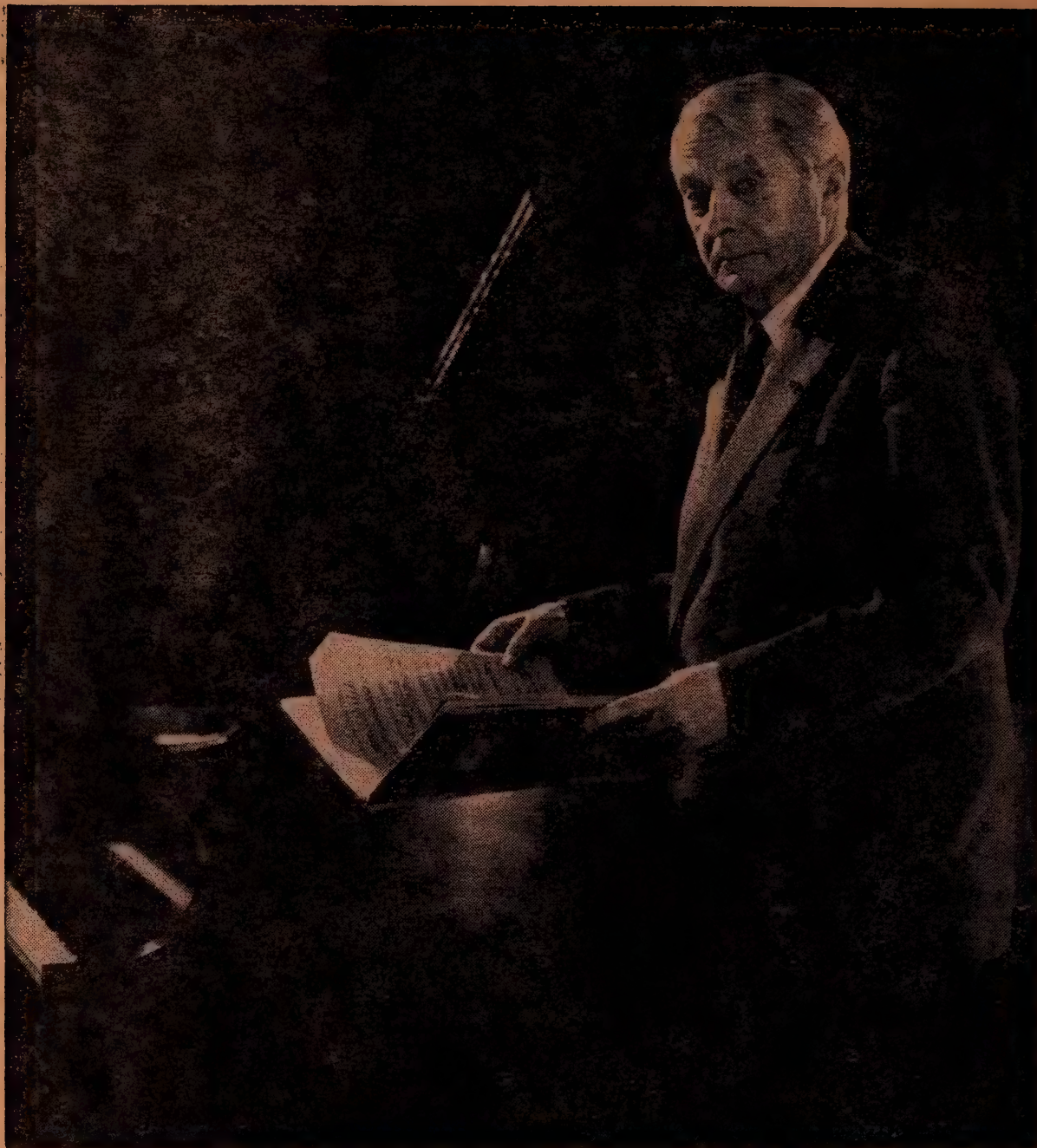
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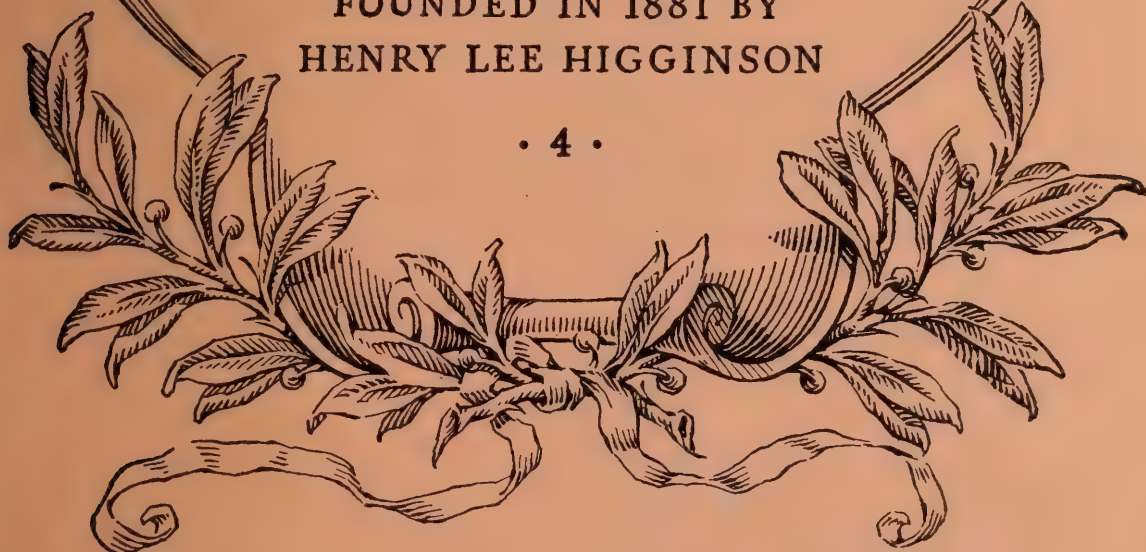
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with historical and descriptive notes by

JOHN N. BURK

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- II. Air
- III. Gavotte I; Gavotte II
- IV. Bourrée
- V. Gigue

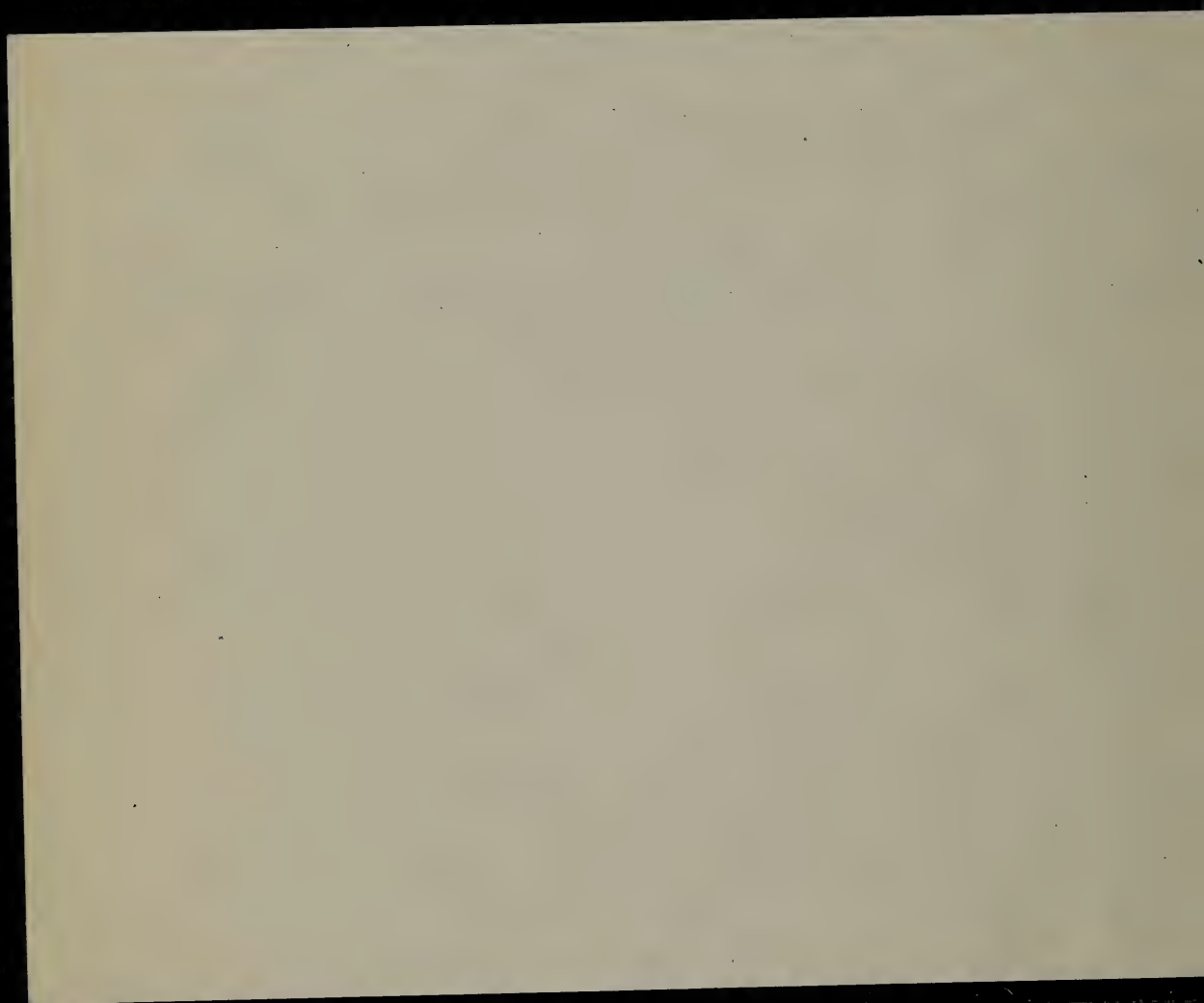
MENDELSSOHN.....Symphony No. 4 in A major ("Italian"), *Op.* 90

- I. Allegro vivace
- II. Andante con moto
- III. Con moto moderato
- IV. Saltarello: Presto

I N T E R M I S S I O N

BEETHOVEN.....Symphony No. 6, in F major, *Op.* 68, "Pastoral"

- I. Awakening of serene impressions on arriving in the country:
Allegro ma non troppo
- II. Scene by the brookside: Andante molto moto
- III. Jolly gathering of country folk: Allegro; in tempo d' allegro;
Thunderstorm; Tempest: Allegro
- IV. Shepherd's Song: Gladsome and thankful feelings after the storm:
Allegretto



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CHARLES MUNCH, *Music Director*

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TUESDAY EVENING, FEBRUARY 22

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BACH.....Suite No. 3 in D major, for Orchestra

- I. Overture
- II. Air
- III. Gavotte I; Gavotte II
- IV. Bourrée
- V. Gigue

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Apotheosis of Orpheus

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- I. Awakening of serene impressions on arriving in the country:
Allegro ma non troppo
- II. Scene by the brookside: Andante molto moto
- III. Jolly gathering of country folk: Allegro; in tempo d' allegro;
Thunderstorm; Tempest: Allegro
- IV. Shepherd's Song: Gladsome and thankful feelings after the storm:
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OVERTURE (SUITE) NO. 3 IN D MAJOR FOR ORCHESTRA

By JOHANN SEBASTIAN BACH

Born at Eisenach, March 21, 1685; died in Leipzig, July 27, 1750

This "Overture" calls for 2 oboes, 3 trumpets, timpani, first and second violins, violas and basso continuo.

Philip Hale found a record of a performance in Boston under Theodore Thomas, October 30, 1869, and another by the Harvard Musical Association, January 20, 1870.

BACH's "overtures," as he called them, of which there are four, have generally been attributed to the five-year period (1717-23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art — it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music, half of the "Well-tempered Clavichord," the "Inventions." Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

The first suite, in C major, adds two oboes and bassoon to the strings. The second, in B minor, is for solo flute and strings. The last two suites, which are each in D major, include timpani and a larger wind group; in the third suite, two oboes and three trumpets; in the fourth suite, three oboes, bassoon and three trumpets.

The "overtures," so titled, by Bach were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an "*ouverture*," there is no doubt that the French *ouverture* such as Lulli wrote was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg Muffat introduced the custom into Germany, and Bach followed him.

Bach held to the formal outline of the French *ouverture*, but extended and elaborated it to his own purposes.

In the dance melodies of these suites, Albert Schweitzer has said "a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

The "*ouverture*" of the third suite, which is its main substance, consists of a *grave*, a *vivace* on a fugued figure, and a return of the *grave* section, slightly shorter and differently treated. The air, *lento* (which certainly deserves its popularity, but not to the exclusion in lay experience of many another beautiful air by this composer), is scored for strings only. The Gavotte is followed by a second gavotte, used in trio fashion (but not more lightly scored as was the way with early trios), the first returning *da capo*. The *Bourrée* (*allegro*) is brief, the final *Gigue* more extended but nevertheless a fleeting *allegro vivace*.

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ORPHEUS, BALLET IN THREE SCENES

IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, on June 17, 1882

The score of this ballet bears the signature at the end "Hollywood, September 23, 1947." It was introduced by the Ballet Society at the New York City Center, April 28, 1948. The choreography was by George Balanchine, the *décor* by Isamu Noguchi. The part of Orpheus was danced by Nicholas Magallanes, Eurydice by Maria Tallchief.

The orchestra called for includes: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, harp and strings.

The music, comprising the entire ballet, was presented for the first time as a concert number at the Boston Symphony concerts on February 11, 1949, when the composer conducted.

THE indications on the score are as follows: FIRST SCENE: Orpheus weeps for Eurydice. He stands motionless with his back to the audience. Friends pass bringing presents and offer him sympathy. — *Air de Danse* (Andante con moto). — Dance of the Angel of Death. — Interlude (The angel and Orpheus reappear in the gloom of Tartarus).

SECOND SCENE: *Pas des Furies* (their agitation and their threats) — *Air de Danse* Orpheus) — *Pas d'Action* (Andantino leggiadro — Hades, moved by the song of Orpheus, grows calm. The Furies surround him, bind his eyes, and return Eurydice to him.) — *Pas de deux* (Andante sostenuto — Orpheus and Eurydice before the veiled curtain) — Interlude (Veiled curtain, behind which the *décor* of the first scene is placed) — *Pas d'Action* (Vivace — The Bacchantes attack Orpheus, seize him, and tear him to pieces).

THIRD SCENE: Apotheosis of Orpheus (Lento sostenuto). Apollo appears. He wrests the lyre from Orpheus and raises his song heavenwards.

When *Orpheus* was performed in London last spring, the following comments were made by Desmond Shawe-Taylor in *The New Statesman and Nation* of June 5:

"This is one of the purest of his later works, one of those, like the *Symphony of Psalms* or the recent Mass, which may depend no less than others on the stimulus of newly rediscovered past styles, yet quiver with an interior life of their own: examples not only of consummate manipulation but of recovered invention too. When performed to the exquisitely musical choreography of Balanchine, *Orpheus* was most impressive in the theatre; in the concert hall its classical lucidity was hardly less effective. If one wishes to penetrate the secret of Stravinsky's command of style, one cannot do better than study the first two pages of *Orpheus*: the harp, in even crotchets punctuated by rests, mournfully descending in the Phrygian mode, but subtly varying the sequence of the descending scale like a bell-ringer, while the strings, beautifully spaced in five parts, add a consolatory background: observe, as one fine detail among many, the solemn effect made in the eleventh bar by the three Cs, successively dropping through two octaves, played *piano ma marcato* by the trombones. This opening tableau of *Orpheus* is a truly original conception, and one of the most beautiful moments in modern music. Afterwards, it cannot be denied, beneath the smooth surface of Stravinsky's

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handling we perceive elements so diverse as Tchaikovsky, Monteverdi and Bach: the beautiful *Air de Danse* for Orpheus in the second scene, for two oboes with harp and string accompaniment, could never have been written without the inspiration of Bach's cantatas and Passions."

The following description of the ballet was contributed by Arthur V. Berger to *Musical America*:

"The most striking aspect of Stravinsky's music for Orpheus is, perhaps, its repose, its tenderness. It is another masterpiece in the line of dramatic works that occupy a towering position among current musical achievements. For those of us who know Persephone, based on a similar subject, it is more or less what we should expect in grandeur and nobility from his treatment of the Orpheus legend. But since Persephone is so lamentably neglected, the peculiarly Gallic languor of the new score may come as a surprise, and even the more limited circle of admirers is aware of an extension of this quality in Orpheus. Apollon Musagete, too, which likewise comes to mind, is more sculptural by comparison. It is this quality of renewal that is among the things determining Stravinsky's position as the first creative musician of our time.

"The restraint of Orpheus is underlined by its sparse orchestration. Only for a few measures is there a tutti — when the Bacchantes launch their final attack on Orpheus. The moment he falls, the orchestra subsides. The isolated tutti is as commanding a stroke as Mozart's introduction of the previously tacit trombones in the Statue Scene of Don Giovanni. Stravinsky's chord for this tutti — A minor with an acidulous G-sharp in the bass — is one of those inspirational twists (like the opening chord of the *Symphonie de Psaumes*) he often gives traditional harmonies through well separated notes over an enormous pitch range.

"The Bacchantes scene is the only one confining itself to the more typically Stravinskian, peremptory, interrupted rhythms. Otherwise, there is almost continuous, beautifully flowing melodic line. There are even tunes for those who must have them to hum as they leave the hall. One in particular, in the way it is underscored, easily serves this end. By the same token it fills a strategic dramatic function by serving as the strain through which Orpheus moves the Furies. In F minor, conventionally modulating to subdominant, it has ornaments that inevitably, in the present dramatic context, have suggested Gluck.



But I think it has Baroque evocations too, and later in the English horn, canonically answering the harp, it even suggests Tchaikovsky. Precisely its universality as melody, as a sounding-board for the lyricism of all time, makes it at once easily accessible to a listener and an ingenious symbol for Orpheus, who is, after all, in antique mythology, music's epitome.

"Whereas in Apollo and Persephone the complexity of the melodic lines themselves often establishes a uniqueness that is not always present in this score, here the complexity is provided by the way in which the melodies are among many strands woven contrapuntally — intertwining and disentangling in the way that Balanchine's dancers do.

"The contrapuntal voices, at times canonic and even fugal, would often clash bitterly if it were not for the astonishing, softening effect of the instrumentation, which gives different timbre to each of two clashing tones. As in the case of the orchestral tutti that determines the one climax, here again it is suggested that orchestral coloring may actually be an organic dimension. The instrument seems to have been selected first in each instance, and only subsequently the tones through which it is deployed.

"A counterpoint of two instruments is a recurrent device: two bassoons in the middle of the vernal scene of the first tableau; two oboes for the pleading theme of Orpheus among the Furies; two horns for the Apotheosis in fugal entrances of a motive which, representing the union of Orpheus and Eurydice in death, appropriately refers to their earlier Pas de Deux. The prominence of the harp, which also fascinated Stravinsky in the Symphony in Three Movements, need, of course, not be accounted for in a score for Orpheus. The impressionistic arpeggiated strumming the harp usually brings in its wake when other composers score for it gives way here to exquisitely precise lines that take part in the counterpoint."

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SYMPHONY NO. 6, IN F MAJOR, "PASTORAL," *Op.* 68

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The "Pastoral" Symphony, completed in 1808, had its first performance at the Theater-an-der-Wien, in Vienna, December 22, 1808, the concert consisting entirely of unplayed music of Beethoven, including the C minor Symphony, the Fourth Piano Concerto, and the Choral Fantasia.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani, and strings. The dedication is to Prince Lobkowitz and Count Razumoffsky.

BEETHOVEN had many haunts about Vienna which, now suburbs, were then real countryside. Here, probably in the neighborhood of Heiligenstadt, he completed the Pastoral Symphony, and the C minor Symphony as well. The sketchbooks indicate that he worked upon the two concurrently; that, unlike the C minor Symphony, which had occupied him intermittently, the Pastoral was written "with unusual speed." The C minor Symphony was, in the opinion of Nottebohm, completed in March, 1808. The Pastoral, as some have argued, may have been finished even earlier, for when the two were first performed from the manuscript at the same concert, in December, the program named the Pastoral as "No. 5," the C minor as "No. 6" — which is building a case on what looks like nothing more than a printer's error.

After the tension and terseness, the dramatic grandeur of the Fifth Symphony, its companion work, the Sixth, is a surprising study in relaxation and placidity. One can imagine the composer dreaming away lazy hours in the summer heat at Döbling or Grinzing, lingering in the woods, by a stream, or at a favorite tavern, while the gentle, droning themes of the symphony hummed in his head, taking limpid shapes. The symphony, of course, requires in the listener something of this patient relaxation, this complete attunement to a mood which lingers fondly and unhurried. There are the listeners such as an English critic of 1823, who found it "always too long, particularly the second movement, which, abounding in repetitions, might be shortened without the slightest danger of injuring that particular part, and with the certainty of improving the effect of the whole." One can easily reach this unenviable state of certainty by looking vainly for the customary contrasting episodes, and at the same time

missing the detail of constant fresh renewal within the more obvious contours of thematic reiteration.

Opening in the key of F major, which according to the testimony of Schindler was to Beethoven the inevitable sunny key for such a subject, the symphony lays forth two themes equally melodic and even-flowing. They establish the general character of the score, in that they have no marked accent or sharp feature; the tonal and dynamic range is circumscribed, and the expression correspondingly delicate, and finely graded. There is no labored development, but a drone-like repetition of fragments from the themes, a sort of murmuring monotony, in which the composer charms the ear with a continuous, subtle alteration of tonality, color, position. "I believe," wrote Grove, "that the delicious, natural May-day, out-of-doors feeling of this movement arises in a great measure from this kind of repetition. It causes a monotony which, however, is never monotonous — and which, though no imitation, is akin to the constant sounds of Nature — the monotony of rustling leaves and swaying trees, and running brooks and blowing wind, the call of birds and the hum of insects." One is reminded here (as in the slow movement) of the phenomenon of unfolding in nature, of its simplicity and charm of surface which conceals infinite variety, and organic intricacy.

The slow movement opens suggestively with an accompaniment of gently falling thirds, in triplets, a murmuring string figure which the composer alters but never forgets for long, giving the entire movement a feeling of motion despite its long-drawn songfulness. The accompaniment is lulling, but no less so than the graceful undulation of the melody over it. Professor Tovey states that the slow movement is "one of the most powerful things in music," basing his adjective on the previous assertion that this symphony "has the enormous strength of someone who knows how to relax." He adds: "The strength and the relaxation are at their highest point in the slow movement." The



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A Report

To Friends, New and Old



During this season's effort to secure funds to maintain the Boston Symphony Orchestra, a total of 4214 persons and business firms have been enrolled as Friends. Contributions have ranged from \$1.00 to \$5,000, totalling \$110,000 to date.

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analyst finds sufficient proof for his statement in the form, which is like a fully developed first movement.*

The episode of the bird-call inserted before the three concluding measures has come in for plentiful comment, and cries of "*Malerei*."† The flute trill of the nightingale, the repeated oboe note of the quail (in characteristic rhythm) and the falling third (clarinet) of the cuckoo, are blended into an integrated phrase in a pendant to the coda before its final rapturous cadence. Beethoven may have referred to these bars as a "joke" in a conversation with Schindler, but it was a whim refined so as to be in delicate keeping with the affecting pianissimo of his close. Perhaps his most serious obstacle was to overcome the remembrance among his critics of cruder devices in bird imitation.

The third movement is a scherzo in form and character, though not so named, and, as such, fills symphonic requirements, fits in with the "program" scheme by providing a country dance, and brings the needed brightness and swift motion after the long placidities. The trio begins with a delightful oboe solo, to a simple whispered accompaniment for the violins and an occasional dominant and octave from the bassoon, as if two village fiddlers and a bassoon were doing their elementary best. Beethoven knew such a rustic band at the tavern of the "Three Ravens" in the Upper Brühl, near Mödling. "Their music and their performance were both absolutely national and characteristic, and seem to have attracted Beethoven's notice shortly after his first arrival in Vienna. He renewed the acquaintance at each visit to Mödling, and more than once wrote some waltzes for them. In 1819 he was again staying at Mödling, engaged on the Mass in D. The band was still there, and Schindler was present when the great master handed them some dances which he had found time to write among his graver labours, so arranged as to suit the

* To achieve this in a slow tempo always implies extraordinary concentration and terseness of design; for the slow tempo, which inexperienced composers are apt to regard as having no effect upon the number of notes that take place in a given time, is much more rightly conceived as large than as slow. Take a great slow movement and write it out in such a notation as will make it correspond in real time values to the notes of a great quick movement; and you will perhaps be surprised to find how much in actual time the mere first theme of the slow movement would cover of the whole exposition of the quick movement. Any slow movement in full sonata form is, then, a very big thing. But a slow movement in full sonata form which at every point asserts its deliberate intention to be lazy and to say whatever occurs to it twice in succession, and which in so doing never loses flow and never falls out of proportion, such a slow movement is as strong as an Atlantic liner that should bear taking out of water and supporting on its two ends.

† Beethoven at first inscribed this warning on the title-page of his score: "More an expression of feeling than painting."

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NOTICE OF MEETING
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The twenty-first Annual Meeting of the Friends of the Orchestra will be held in Symphony Hall on Wednesday afternoon, March 30, 1955, at four o'clock for the transaction of such business as may properly come before the meeting.

Mr. Munch with members of the Orchestra will present a short program of music. After the program the Trustees will receive our Friends at tea in the upper foyer.

If you have not already joined you may do so now at the Box Office. All Friends enrolled by March 24th will be invited to attend this meeting.

PALFREY PERKINS
*Chairman, Friends of the
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peculiarities which had grown on them; and as Dean Aldrich, in his *Smoking Catch*, gives each singer time to fill or light his pipe, or have a puff, so Beethoven had given each player an opportunity of laying down his instrument for a drink, or even for a nap. In the course of the evening he asked Schindler if he had ever noticed the way in which they would go on playing till they dropped off to sleep; and how the instrument would falter and at last stop altogether, and then wake with a random note, but generally in tune. 'In the *Pastoral Symphony*,' continued Beethoven, 'I have tried to copy this.' " There is a brief episode of real rustic vigor in duple time,* a surprise, likewise brief, which rises to a high pitch of excitement, and is broken off suddenly on its dominant of F by the ominous rumble of the 'cellos and basses in a tremolo on D-flat. The storm is sometimes looked upon as the fourth of five movements. It forms a sort of transition from the scherzo to the finale, which two movements it binds without any break. The instrumental forces which Beethoven calls upon are of interest. In his first two movements, he scaled his sonority to the moderation of his subject, using only the usual wood winds and strings, with no brass excepting the horns, and no percussion. The scherzo he appropriately brightened by adding a trumpet to his scheme. In the storm music he heightened his effects with a piccolo and two trombones, instruments which he had used in his symphonies for the first time when he wrote his Fifth. The trombones are retained in the Finale, but they are sparingly used. The timpani makes its only entrance into the symphony when Beethoven calls upon it for his rolls and claps of thunder; and he asks for no other percussion. There are those who find Beethoven's storm technique superseded by Liszt, who outdid his predecessor in cataclysmic effects, and at the same time put the stamp of sensationalism upon Beethoven's chromatics and his diminished seventh chords. Beethoven could easily have appalled and terrified his audience with devices such as he later used in his "*Battle of Victoria*," had he chosen to plunge his *Pastoral Symphony* to the pictorial level of that piece, mar its idyllic proportions, and abandon the great axiom which he set himself on its title-page. Beethoven must have delighted in summer thunder showers, and enjoyed, so his friends have recorded, being drenched by them. This one gives no more than a momentary contraction of fear as it assembles and breaks. It clothes nature in majesty always—in surpassing beauty at its moment of ominous gathering and its moment of clearing and relief. Critics listening to the broad descending scale of the oboe as the rumbling dies away have exclaimed "the rainbow"—and any listener is at liberty to agree with them.

Peaceful contentment is re-established by yodelling octaves in peasant fashion from the clarinet and horn, which rises to jubilation in the

*Berlioz sees, in this "melody of grosser character the arrival of mountaineers with their heavy sabots," while the bassoon notes in the "*musette*," as he calls it, reminds him of "some good old German peasant, mounted on a barrel, and armed with a dilapidated instrument."

"*Hirtengesang*," the shepherd's song of thanks in similar character, sung by the violins. Robert Haven Schauffler went so far as to say that "the bathetic shepherd's pipe and thanksgiving hymn that follow suddenly reveal a degenerate Beethoven, almost on the abject plane of the 'Battle' symphony." There will be no lack of dissenters with this view, who will point out that slight material has been used to great ends — and never more plainly than here. Beethoven was indeed at this point meekly following convention, as in every theme of the Pastoral Symphony, in writing which he must have been in a mood of complacent good-humor, having expended his revolutionary ardors upon the C minor. No musical type has been more convention-ridden than the shepherd, with his *ranz des vaches*, and even Wagner could "stoop" to gladsome shepherd's pipings in "Tristan," clearing the air of tensity and oppression as the ship was sighted. Beethoven first noted in the sketchbooks the following title for the *Finale*: "Expression of Thankfulness. Lord, we thank Thee"; whereupon we need only turn to Sturm's "*Lehr und Erbauungs Buch*," from which Beethoven copied lines expressing a sentiment very common at the time: the "arrival at the knowledge of God," through Nature — "the school of the heart." He echoed the sentiment of his day in his constant praise of "God in Nature," but the sentiment happened also to be a personal conviction with him, a conviction which, explain it how you will, lifted a music of childlike simplicity of theme to a rapturous song of praise without equal, moving sus-

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tained and irresistible to its end. One cannot refrain from remarking upon the magnificent passage in the coda where the orchestra makes a gradual descent, serene and gently expanding, from a high pitched *fortissimo* to a murmuring *pianissimo*. There is a not unsimilar passage before the close of the first movement.



Berlioz, who could admire, and practice, a fine restraint in music, if not always in prose, was moved to an infectious rapture by this symphony, in its attainment of the true pastoral ardor, the clear supremacy of his own art over the poets of all time:

“But this poem of Beethoven! — these long periods so richly coloured! — these living pictures! — these perfumes! — that light! — that eloquent silence! — that vast horizon! — those enchanted nooks secreted in the woods! — those golden harvests! — those rose-tinted clouds like wandering flecks upon the surface of the sky! — that immense plain seeming to slumber beneath the rays of the mid-day sun! — Man is absent, and Nature alone reveals itself to admiration! — and this profound repose of everything that lives! This happy life of all which is at rest! — the little brook which runs rippling towards the river! — the river itself, parent of waters, which, in majestic silence, flows down to the great sea! — Then, Man intervenes; he of the fields, robust and God-fearing — his joyous diversion is interrupted by the storm — and we have his terror, his hymn of gratitude.

“Veil your faces! ye poor, great, ancient poets — poor Immortals! Your conventional diction with all its harmonious purity can never engage in contest with the art of sounds. You are glorious, but vanquished! You never knew what we now call melody; harmony; the association of different qualities of tone; instrumental colouring; modulation; the learned conflict of discordant sounds, which first engage in combat, only afterwards to embrace; our musical surprises; and those strange accents which set in vibration the most unexplored depths of the human soul. The stammerings of the childlike art which you named Music could give you no idea of this. You alone were the great melodists and harmonists — the masters of rhythm and expression for the cultivated spirits of your time.

“But these words bore, in all your tongues, a meaning quite different from that which is nowadays their due. The art of sounds, properly so-called and independent of everything, is a birth of yesterday. It is scarcely yet of age, with its adolescence. It is all-powerful; it is the Pythian Apollo of the moderns. We are indebted to it for a whole world of feelings and sensations from which you were entirely shut out.

“Yes! great and adored poets! you are conquered: *Inclyte sed victi.*”

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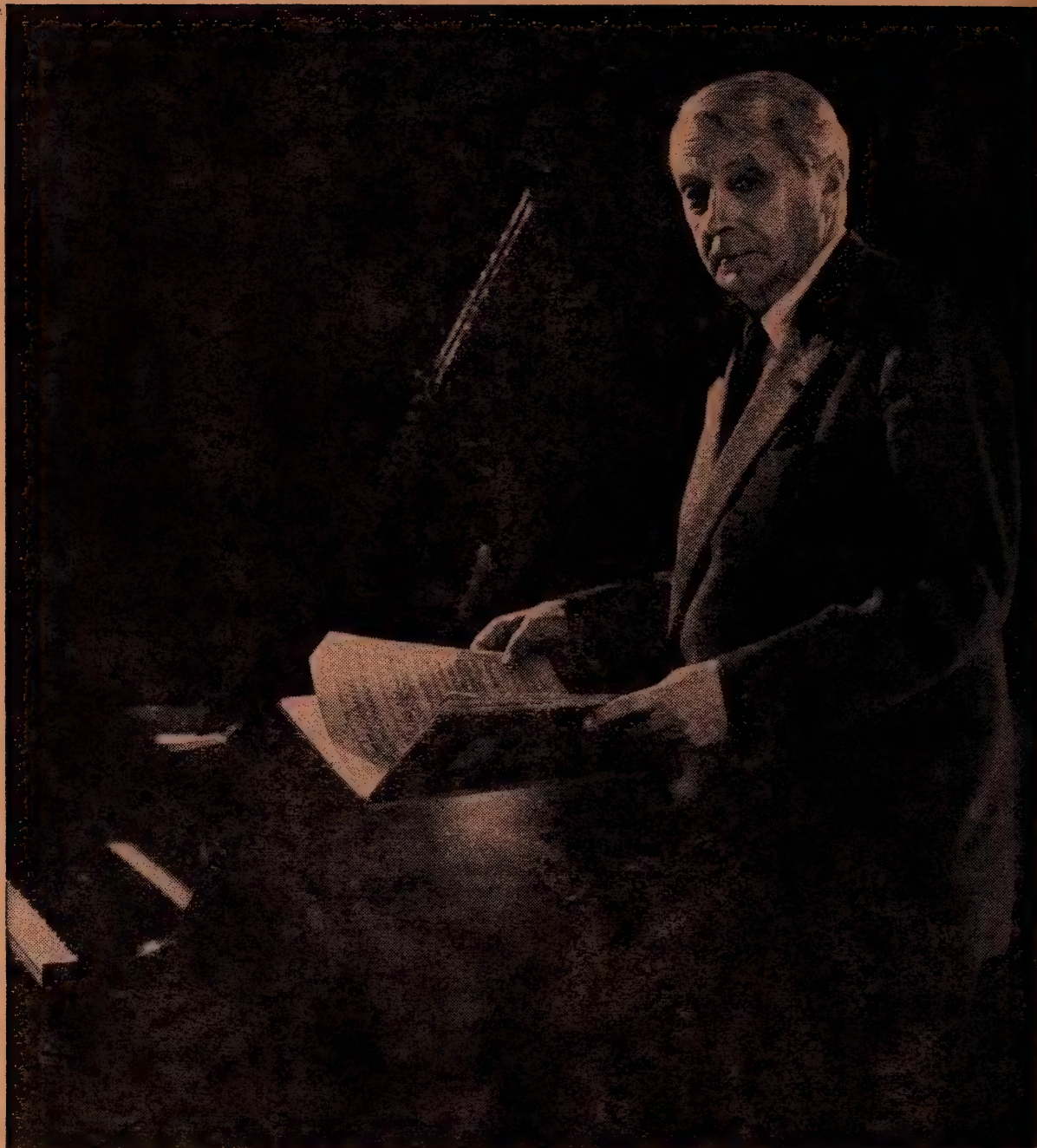
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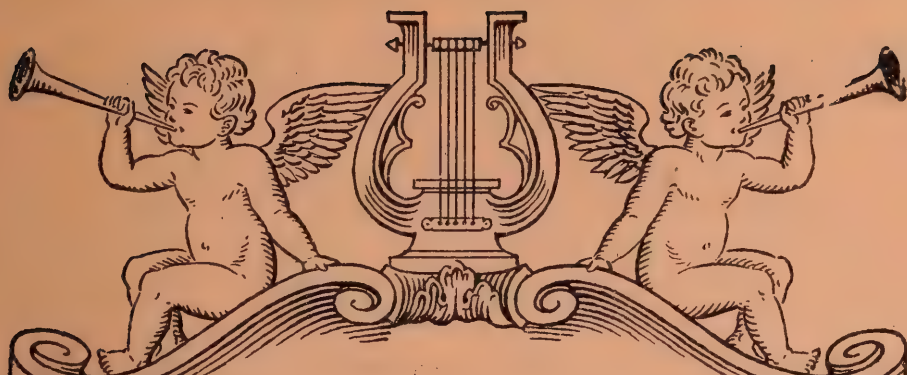
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1954-1955

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Concert Bulletin of the Fifth Concert

TUESDAY EVENING, *March 22*

with historical and descriptive notes by

JOHN N. BURK

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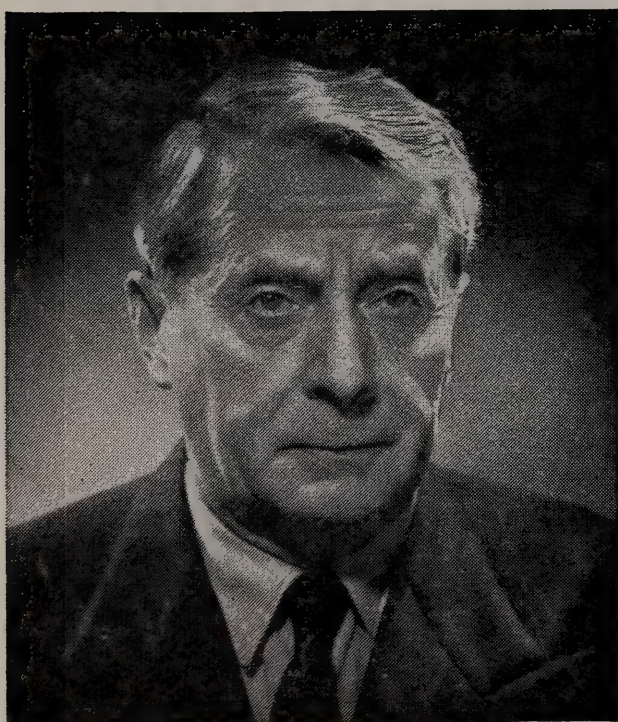
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TUESDAY EVENING, MARCH 22

Program

BACH.....Brandenburg Concerto No. 6 in B-flat major, for Strings

- I. Allegro
- II. Adagio ma non tanto
- III. Allegro

STRAVINSKY....."Orpheus," Ballet in Three Scenes

Orpheus weeps for Eurydice — Dance air — Dance of the Angel of Death —
Second Scene: Dance of the Furies — Dance Air (Orpheus) — "Pas
d'Action" — "Pas-de-deux" — "Pas d'Action" — Third Scene: Apotheosis
of Orpheus

I N T E R M I S S I O N

BRAHMS.....Symphony No. 2, in D major, *Op. 73*

- I. Allegro non troppo
 - II. Adagio non troppo
 - III. Adagietto grazioso, quasi andantino
 - IV. Allegro con spirito
-

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BRANDENBURG CONCERTO IN B-FLAT MAJOR, NO. 6
FOR VIOLE DA BRACCIA, 2 VIOLE DA GAMBA, CELLO,
VIOLONE AND CEMBALO

By JOHANN SEBASTIAN BACH

Born at Eisenach on March 21, 1685; died in Leipzig, July 28, 1750

Bach wrote the last of his set of Brandenburg Concertos in six individual parts, and it has been accordingly performed by six string players (2 violas and 2 cellos concertanti, additional cello with bass, and continuo). In the present performances the parts are given to a string orchestra.

TO the brilliance of the Third Brandenburg Concerto, where the incisive tone of the violins predominates, Bach has opposed in his other string concerto, the Sixth, only the lower and darker register of the string instruments, the characteristic color of the violas prevailing in a close and constant duet. The lively course of the first allegro is relieved by a broadly melodic adagio in E-flat. Here the two viola parts are emphasized, for the gambas (cellos) in this movement are silent. The single cello part provides a sustaining legato, blending with the usual bass accompaniment until it takes up the principal melody near the end. The last movement, in 12-8 time, restores the original key and vigorous interplay of voices. The Concerto, according to the observation of Sir Hubert Parry, "is a kind of mysterious counterpart to the Third Concerto; as the singular grouping of two violas, two *viole da gamba* and a 'cello and bass, prefigures. The colour is weird and picturesque throughout, and the subject matter such as benefits the unusual group of instruments employed."

The "*viola da braccia*" which Bach specified was, as Charles Sanford Terry has pointed out in his invaluable book, *Bach's Orchestra*, nothing more than the ordinary viola of his time. The name survived to distinguish the "arm viol" from the "leg viol," the "*viola da gamba*."* The "*viola da gamba*," the last survivor of the family of viols, was an obsolescent instrument in Bach's day, although good players upon it were still to be found.

In May of the year 1718, Prince Leopold of Anhalt-Cöthen, travelling to Carlsbad to take the waters, was attended by some of his musical retinue — five musicians and a clavicembalo, under the surveillance of his Kapellmeister, Bach. He may have encountered there, in friendly rivalry, another musical prince, Christian Ludwig, Margraf of Brandenburg, youngest son of the Great Elector by a second wife. This dignitary, a young bachelor passionately devoted to music,

* The *gamba* was for centuries a gentleman's instrument. It will be remembered that Sir Toby Belch said of Sir Andrew Aguecheek in "Twelfth Night": "He plays o' the viol-de-gamboy, and speaks three or four languages word for word without book."

boasted his own orchestra, and was extravagantly addicted to collecting a library of concertos. Charmed with Bach's talent, he immediately commissioned him to write a brace of concertos. Bach did so — at his leisure; and in three years' time sent him the six concertos which have perpetuated this prince's name. The letter of dedication, dated March (or May) 24, 1721, was roundly phrased in courtly French periods, addressed "*À son altesse royale, Monseigneur Crétien Louis Marggraf de Brandenbourg*," and signed with appropriate humility and obedient servitude: "Jean Sebastian Bach" (all proving either that Bach was an impeccable French scholar, or that he had one conveniently at hand). The Margraf does not seem to have troubled to have had them performed (the manuscript at least shows no marks of usage); cataloguing his library he did not bother to specify the name of Bach beside Brescianello, Vivaldi, Venturini, or Valentiri, and after his death they were knocked down in a job lot of a hundred concertos, or another of seventy-seven concertos, at about four groschen apiece.*

There are those in later times who are angered at reading of the lordly casualness of the high-born toward composers. One might point out that Bach in this case very likely took his prince's airs as in the order of things, that his service brought an assured subsistence and artistic freedom which was not unuseful to him. In this case, Bach composed as he wished, presumably collected his fee, and was careful to keep his own copy of the scores, for performance at Cöthen. He was hardly the loser by the transaction, and he gave value received in a treasure which posterity agrees in calling the most striking development of the *concerto grosso* form until that time. The discerning Albert Schweitzer calls them "the purest products of Bach's polyphonic style. Neither on the organ nor on the clavier could he have worked out the architecture of a movement with such vitality; the orchestra alone permits him absolute freedom in the leading and grouping of the obbligato voices. . . . One has only to go through these scores, in which Bach has marked all the nuances with the utmost care, to realize that the plastic pursuit of the musical idea is not in the least formal, but alive from beginning to end. Bach takes up the ground-idea of the old concerto, which develops the work out of the alternation of a larger body of tone — the *tutti* — and a smaller one — the *concertino*. Only with him the formal principle becomes a living one. It is not now a question merely of the alternation of the *tutti* and the *concertino*; the various tone-groups interpenetrate and react on each other, separate from each other, unite again, and all with

* The manuscripts came into the possession of J. P. Kirnberger, and subsequently his pupil, the Princess Amalie, sister of Frederick the Great. They ultimately came, with this lady's library, to the Royal Library in Berlin.

an incomprehensible artistic inevitability. The concerto is really the evolution and the vicissitudes of the theme. We really seem to see before us what the philosophy of all ages conceives as the fundamental mystery of things — that self-unfolding of the idea in which it creates its own opposite in order to overcome it, creates another, which again it overcomes, and so on and on until it finally returns to itself, having meanwhile traversed the whole of existence. We have the same impression of incomprehensible necessity and mysterious contentment when we pursue the theme of one of these concertos, from its entry in the *tutti* through its enigmatic struggle with its opposite, to the moment when it enters into possession of itself again in the final *tutti*.”

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ORPHEUS, BALLET IN THREE SCENES

IGOR STRAVINSKY

Born at Oranienbaum, near St. Petersburg, on June 17, 1882

The score of this ballet bears the signature at the end “Hollywood, September 23, 1947.” It was introduced by the Ballet Society at the New York City Center, April 28, 1948. The choreography was by George Balanchine, the *décor* by Isamu Noguchi. The part of Orpheus was danced by Nicholas Magallanes, Eurydice by Maria Tallchief.

The orchestra called for includes: 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, harp and strings.

The music, comprising the entire ballet, was presented for the first time as a concert number at the Boston Symphony concerts on February 11, 1949, when the composer conducted.

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THE indications on the score are as follows: FIRST SCENE: Orpheus weeps for Eurydice. He stands motionless with his back to the audience. Friends pass bringing presents and offer him sympathy. — *Air de Danse* (Andante con moto). — Dance of the Angel of Death.

SECOND SCENE: *Pas des Furies* (their agitation and their threats) — *Air de Danse* (Orpheus) — *Air de Danse* (Orpheus — Grave) — *Pas d'Action* (Andantino leggiadro — Hades, moved by the song of Orpheus, grows calm. The Furies surround him, bind his eyes, and return Eurydice to him.) — *Pas de deux* (Andante sostenuto — Orpheus and Eurydice before the veiled curtain) — *Pas d'Action* (Vivace — The Bacchantes attack Orpheus, seize him, and tear him to pieces).

THIRD SCENE: Apotheosis of Orpheus (Lento sostenuto). Apollo appears. He wrests the lyre from Orpheus and raises his song heavenwards.

When *Orpheus* was performed in London last spring, the following comments were made by Desmond Shawe-Taylor in *The New Statesman and Nation* of June 5:

“This is one of the purest of his later works, one of those, like the *Symphony of Psalms* or the recent Mass, which may depend no less than others on the stimulus of newly rediscovered past styles, yet quiver with an interior life of their own: examples not only of consummate manipulation but of recovered invention too. When performed to the exquisitely musical choreography of Balanchine, *Orpheus* was most impressive in the theatre; in the concert hall its classical lucidity was hardly less effective. If one wishes to penetrate the secret of Stravinsky's command of style, one cannot do better than study the first two pages of *Orpheus*: the harp, in even crotchets punctuated by rests, mournfully descending in the Phrygian mode, but subtly varying the sequence of the descending scale like a bell-ringer, while the strings, beautifully spaced in five parts, add a consolatory background: observe, as one fine detail among many, the solemn effect made in the eleventh bar by the three Cs, successively dropping through two octaves, played *piano ma marcato* by the trombones. This opening tableau of *Orpheus* is a truly original conception,



and one of the most beautiful moments in modern music. Afterwards, it cannot be denied, beneath the smooth surface of Stravinsky's handling we perceive elements so diverse as Tchaikovsky, Monteverdi and Bach: the beautiful *Air de Danse* for Orpheus in the second scene, for two oboes with harp and string accompaniment, could never have been written without the inspiration of Bach's cantatas and Passions."

The following description of the ballet was contributed by Arthur V. Berger to *Musical America*:

"The most striking aspect of Stravinsky's music for Orpheus is, perhaps, its repose, its tenderness. It is another masterpiece in the line of dramatic works that occupy a towering position among current musical achievements. For those of us who know *Persephone*, based on a similar subject, it is more or less what we should expect in grandeur and nobility from his treatment of the Orpheus legend. But since *Persephone* is so lamentably neglected, the peculiarly Gallic languor of the new score may come as a surprise, and even the more limited circle of admirers is aware of an extension of this quality in Orpheus. *Apollon Musagète*, too, which likewise comes to mind, is more sculptural by comparison. It is this quality of renewal that is among the things determining Stravinsky's position as the first creative musician of our time.

"The restraint of Orpheus is underlined by its sparse orchestration. Only for a few measures is there a tutti — when the Bacchantes launch their final attack on Orpheus. The moment he falls, the orchestra subsides. The isolated tutti is as commanding a stroke as Mozart's introduction of the previously tacit trombones in the Statue Scene of *Don Giovanni*. Stravinsky's chord for this tutti — A minor with an acidulous G-sharp in the bass — is one of those inspirational twists (like the opening chord of the *Symphonie de Psalmes*) he often gives traditional harmonies through well separated notes over an enormous pitch range.

"The Bacchantes scene is the only one confining itself to the more typically Stravinskyan, peremptory, interrupted rhythms. Otherwise, there is almost continuous, beautifully flowing melodic line. There are even tunes for those who must have them to hum as they leave the hall. One in particular, in the way it is underscored, easily serves this end. By the same token it fills a strategic dramatic function by serving as the strain through which Orpheus moves the Furies. In F minor, conventionally modulating to subdominant, it has ornaments that inevitably, in the present dramatic context, have suggested Gluck. But I think it has Baroque evocations too, and later in the English horn, canonically answering the harp, it even suggests Tchaikovsky. Precisely its universality as melody, as a sounding-board for the lyricism of all time, makes it at once easily accessible to a listener and an ingenious symbol for Orpheus, who is, after all, in antique mythology, music's epitome.

"Whereas in *Apollo and Persephone* the complexity of the melodic lines themselves often establishes a uniqueness that is not always present in this score, here the complexity is provided by the way in which the melodies are among many strands woven contrapuntally —

intertwining and disentangling in the way that Balanchine's dancers do.

"The contrapuntal voices, at times canonic and even fugal, would often clash bitterly if it were not for the astonishing, softening effect of the instrumentation, which gives different timbre to each of two clashing tones. As in the case of the orchestral tutti that determines the one climax, here again it is suggested that orchestral coloring may actually be an organic dimension. The instrument seems to have been selected first in each instance, and only subsequently the tones through which it is deployed.

"A counterpoint of two instruments is a recurrent device: two bassoons in the middle of the vernal scene of the first tableau; two oboes for the pleading theme of Orpheus among the Furies; two horns for the Apotheosis in fugal entrances of a motive which, representing the union of Orpheus and Eurydice in death, appropriately refers to their earlier *Pas de Deux*. The prominence of the harp, which also fascinated Stravinsky in the *Symphony in Three Movements*, need, of course, not be accounted for in a score for Orpheus. The impressionistic arpeggiated strumming the harp usually brings in its wake when other composers score for it gives way here to exquisitely precise lines that take part in the counterpoint."

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SYMPHONY NO. 2, IN D MAJOR, *Op. 73*

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion

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that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in the orchestra's first season (February 24, 1882).

The orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, strings.

BRAHMS' mystifications and occasional heavy pleasantries in his letters to his friends about an uncompleted or unperformed score show more than the natural reticence and uncommunicativeness of the composer. A symphony still being worked out was a sensitive subject, for its maker was still weighing and doubting. It was to be, of course, an intimate emotional revelation which when heard would certainly become the object of hostile scrutiny by the opposing factions. Brahms' closest friends dared not probe the privacy of his creative progress upon anything so important as a new symphony. They were grateful for what he might show them, and usually had to be content with hints, sometimes deliberately misleading.

Having produced a First Symphony at great pains over a number of years and read many overstatements from friends and foes alike about its "somber" and "tragic" character, it took him just a year to follow it up with a symphony bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless. Brahms no doubt preferred to let his friends find this out for themselves when they should hear the finished product in public performance.

Even Max Kalbeck, the official biographer who recorded every move of the *Meister*, was forced to speculate as to whether Brahms could have written his D major Symphony in a single year, which is to say in a single summer, or whether perchance he may have laid its plan and its theme concurrently with the First. The interesting thing about



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Kalbeck is that he had extracted from Brahms no evidence whatsoever on this point.

Brahms almost gave away the secret of his Second Symphony when, in 1877, he wrote to Hanslick from Pörschach on the Wörthersee, where he was summering and, of course, composing. He mentioned that he had in hand a "cheerful and likable" ["*heiter and lieblich*"] symphony. "It is no work of art, you will say, Brahms is a sly one. The Wörthersee is virgin soil where so many melodies are flying about that it's hard not to step on them." And he wrote to the more inquisitive Dr. Billroth in September: "I don't know whether I have a pretty symphony or not — I must inquire of skilled persons" (another jab at the academic critics). When Brahms visited Clara Schumann in her pleasant summer quarters in Lichtenthal near Baden-Baden on September 17, 1877, Clara found him "in a good mood" and "delighted with this summer resort." He had "in his head at least," so she reported in a letter to their friend Hermann Levi, "a new symphony in D major — the first movement is written down." On October 3, he played to her the first movement and part of the last. In her diary she expressed her delight and wrote that the first movement was "more skillfully contrived [*in der Erfindung bedeutender*] than the opening movement of the First, and prophesied: "He will have an even more striking public success than with the First, much as we musicians admire the genius and wonderful workmanship" of that score. When Frau Schumann and her children were driven from Lichtenthal by the autumn chill, Brahms remained to complete his score.

In Vienna in December the Symphony was given the usual ritual of being read from a none-too-legible four-hand arrangement by Brahms. He and Ignaz Brüll played it in the piano warerooms of Friedrich Ehrbar. C. F. Pohl attended the rehearsals of the Vienna Philharmonic and reported to the publisher, Simrock, (December 27): "On Monday Brahms' new Symphony had its first rehearsal; today is the second. The work is splendid and will have a quick success. A da

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capo [an encore] for the third movement is in the bag [*in der Tasche*]." And three days later: "Thursday's rehearsal was the second, yesterday's was the final rehearsal. Richter has taken great pains in preparing it and today he conducts. It is a magnificent work that Brahms is giving to the world and making accessible to all. Each movement is gold, and the four together comprise a notable whole. It brims with life and strength, deep feeling and charm. Such things are made only in the country, in the midst of nature. I shall add a word about the result of the performance which takes place in half an hour. [December 30, 1877.]

"It has happened! Model execution, warmest reception. 3rd movement (Allegretto) da capo, encore demanded. The duration of the movements 19, 11, 5, 8 minutes.* Only the Adagio did not convey its expressive content, and remains nevertheless the most treasurable movement."

If Brahms as a symphonist had conquered Vienna, as the press

* This shows the first two movements as far slower than any present day practice. A recent timing of a Boston performance under Dr. Koussevitzky is as follows: 13½, 8, 5, 9. However, Richter may have repeated the exposition of the first movement, a custom now usually omitted.

NOTICE OF MEETING of the FRIENDS OF THE BOSTON SYMPHONY ORCHESTRA

The twenty-first Annual Meeting of the Friends of the Orchestra will be held in Symphony Hall on Wednesday afternoon, March 30, 1955, at four o'clock for the transaction of such business as may properly come before the meeting.

Mr. Munch with members of the Orchestra will present a short program of music. After the program the Trustees will receive our Friends at tea in the upper foyer.

If you have not already joined you may do so now at the Box Office. All Friends enrolled by March 24th will be invited to attend this meeting.

PALFREY PERKINS
*Chairman, Friends of the
Boston Symphony Orchestra*

reports plainly showed, his standing in Leipzig was not appreciably raised by the second performance which took place at the Gewandhaus on June 10. Brahms had yet to win conservative Leipzig which had praised his First Symphony, but which had sat before his D Minor Piano Concerto in frigid silence. Florence May, Brahms pupil and biographer, reports of the Leipzig concert that "the audience maintained an attitude of polite cordiality throughout the performance of the Symphony, courteously applauding between the movements and recalling the master at the end." But courteous applause and polite recalls were surely an insufficient answer to the challenge of such a music! "The most favorable of the press notices," continues Miss May, "damned the work with faint praise," and even Dörffel, the most Brahmsian of them wrote: "The Viennese are much more easily satisfied than we. We make different demands on Brahms and require from his music something which is more than pretty and 'very pretty' when he comes before us as a symphonist." This music, he decided, was not "distinguished by inventive power," it did not live up to the writer's "expectations" of Brahms. Dörffel, like Hanslick, had praised Brahms' First Symphony for following worthily in Beethoven's footsteps, while others derided him for daring to do so. Now Dörffel was disappointed to miss the Beethovenian drive. This was the sort of talk Brahms may have had in mind when he wrote to Billroth that

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the Symphony must await the verdict of the experts, the "*gescheite Leute*."

Considering the immediate success of the Second Symphony in other German cities, it is hard to believe that Leipzig and Herr Dörffel could have been so completely obtuse to what was more than "prettiness" in the Symphony, to its "inventive power," now so apparent to all, had the performance been adequate. But Brahms, who conducted at Leipzig, was not Richter, and the Orchestra plainly did not give him its best. Frau Herzogenberg who was present wrote in distress to her friend, Bertha Farber, in Vienna that the trombones were painfully at odds in the first movement, the horns in the second until Brahms somehow brought them together. Brahms, she said, did not trouble himself to court the favor of the Leipzig public. He offered neither the smoothness of a Hiller nor the "interesting" personality of an Anton Rubinstein. Every schoolgirl, to the indignation of this gentle lady, felt privileged to criticize him right and left.

All of which prompts the reflection that many a masterpiece has been clouded and obscured by a poor first performance, the more so in those pre-Brahms days when conducting had not developed into a profession and an excellent orchestra was a true rarity. When music unknown is also disturbingly novel, when delicacy of detail and full-rounded beauty of line and design are not apprehended by the performers, struggling with manuscript parts, when the *Stimmung* is missed by all concerned, including in some cases the conductor himself, then it is more often than not the composer who is found wanting.

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The Festival concerts for 1955, as planned by Mr. Munch, will be largely dedicated to the music of Beethoven, and will include the nine symphonies, *Fidelio* (Act II) in concert performance, the violin concerto, two piano concertos, and the principal overtures. Mr. Bernstein will conduct the *Missa Solemnis* in memory of Serge Koussevitzky. The Wednesday evening chamber series will consist of selected quartets, trios and sonatas of Beethoven.

Weekly Schedule

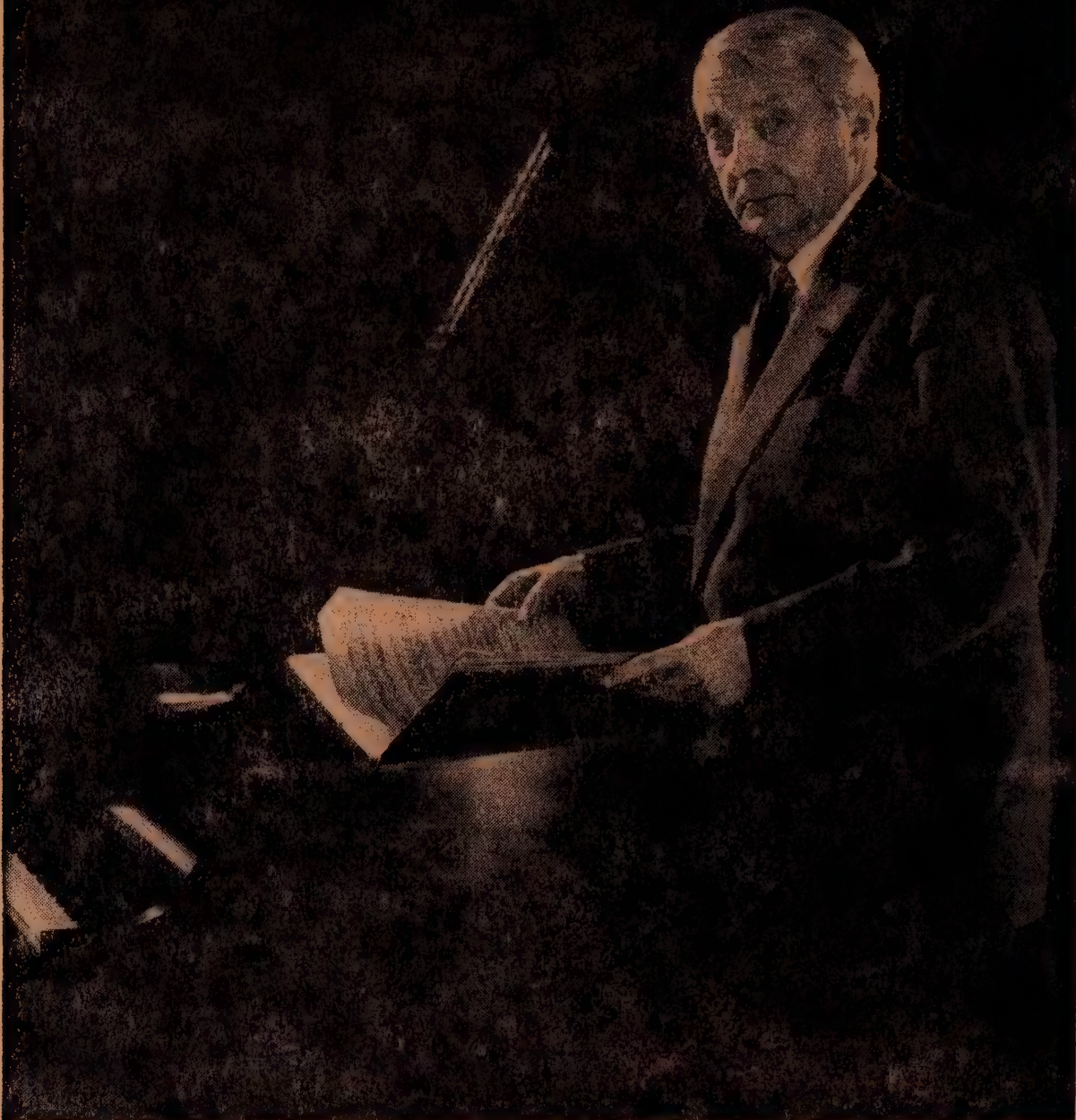
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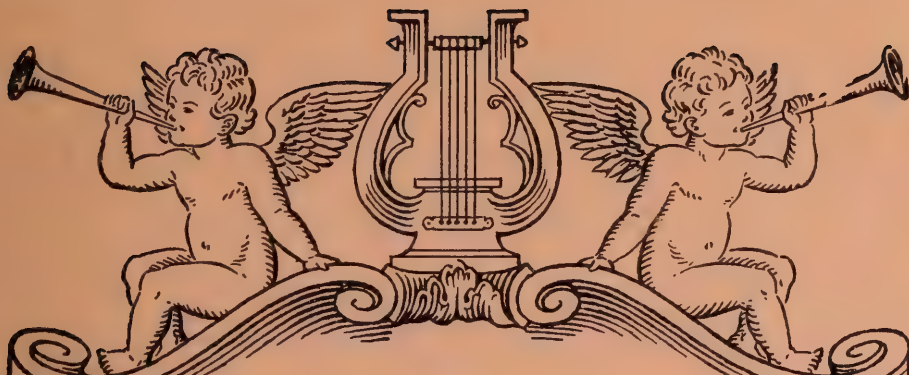
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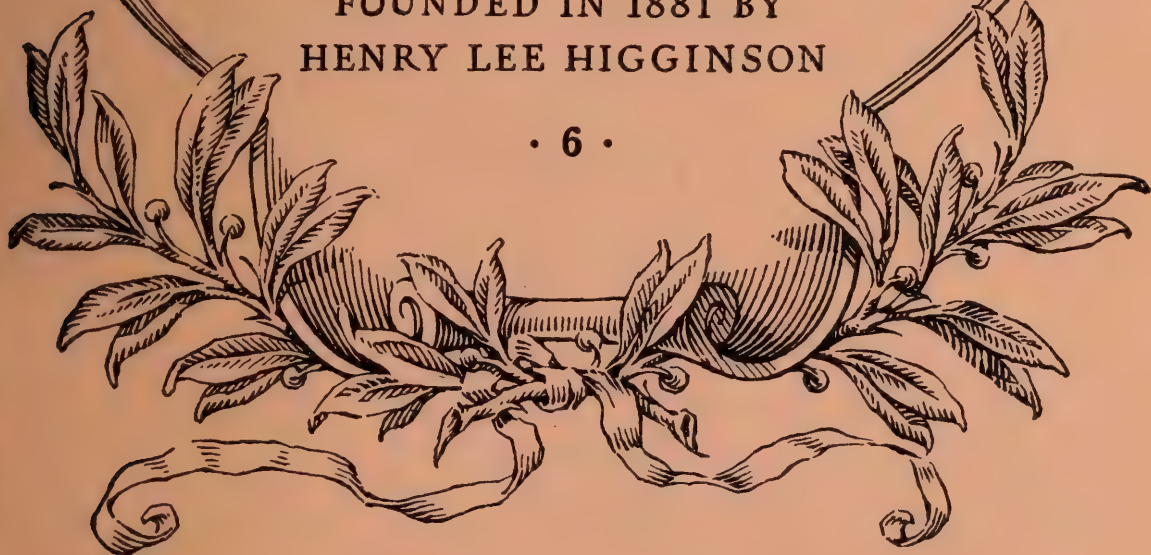
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Concert Bulletin of the Sixth Concert

TUESDAY EVENING, *April 19*

with historical and descriptive notes by

JOHN N. BURK

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CHARLES MUNCH, *Music Director*

SIXTH CONCERT

TUESDAY EVENING, APRIL 19

Program

(Revised)

SCHUBERT.....Symphony No. 5, in B-flat

- I. Allegro
- II. Andante con moto
- III. Menuetto: Allegro molto
- IV. Allegro vivace

MOZART.....Violin Concerto in G major, K. 216

- I. Allegro
- II. Adagio
- III. Rondeau: Allegro

INTERMISSION

RANDALL THOMPSON.....Symphony No. 2 in E minor

- I. Allegro
- II. Largo
- III. Vivace
- IV. Andante moderato; Allegro con spirito; Largamente

WAGNER.....Prelude to "Die Meistersinger von Nürnberg"

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SYMPHONY IN D MAJOR, NO. 104

By FRANZ JOSEPH HAYDN

Born at Rohrau, Lower Austria, March 31 (?), 1732; died at Vienna, May 31, 1809

This, the last of the symphonies which Haydn composed, was first performed May 4, 1795, in the auditorium of the King's Theatre, London.

It is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

The most recent performances at the concerts of the Boston Symphony Orchestra were on March 3-4, 1950.

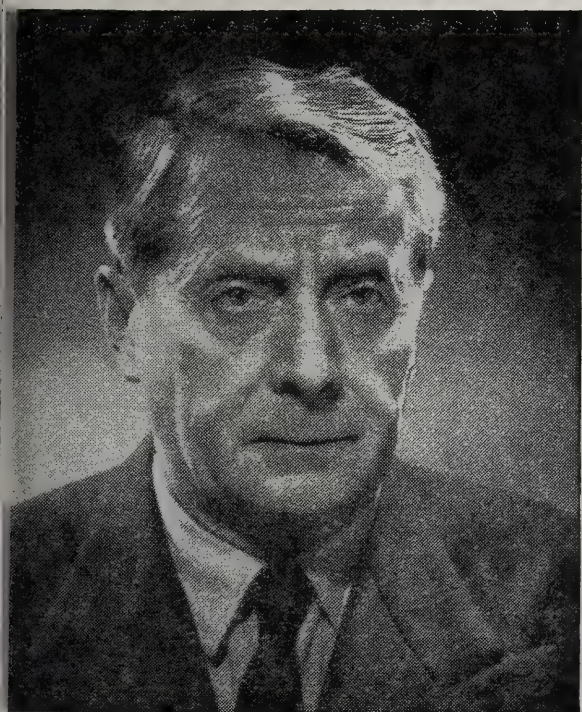
HAYDN, visiting London in 1791, with six symphonies written for performance at the concerts of Johann Peter Salomon there, returned to Vienna in the summer of 1792. The English public, who had idolized him, and Salomon, who had profited by this popularity, made it evident that his return would be both welcome and profitable. Salomon invited him to write a second set of six symphonies, and Haydn arrived once more in London in February of 1794 for a sojourn which lasted sixteen months. The composer wrote this symphony in London, and supervised its first performance at the last concert given for his benefit. The Symphony is numbered as seven in the London series of twelve, but we know that it was the last in order, for the autograph bears the legend "The twelfth which I have composed in England."* Ferdinand Pohl in his biography of Haydn names the final two — the Symphony of the "drum roll" in E-flat, and the Symphony in D major, No. 104 — as the highest point, the "crowning works" of Haydn's contribution to the form.

The concert at which the symphony was brought out was given on May 4, 1795, in the King's Theatre, the famous house where David Garrick, Mrs. Siddons, Charles Dickens (as an amateur player) and many other celebrities had performed, and where still more, such as Edmund Kean, were to be seen. This concert was a notable occa-

* When Haydn wrote this inscription upon the manuscript, he gave an unquestionable chronology to at least this one of the symphonies, and since the careful ordering of Mandyczewski for the newer Breitkopf and Härtel edition discloses exactly 104 symphonies, it necessarily bears that number. But so bewildering has been the ordering of Haydn's symphonies these many years that even this one has possessed various identifications. It was first thought that Haydn's symphonies reached the number of 180, a number gradually reduced by the study and sifting of legitimate manuscripts. The by no means inconsiderable number of 104 is not quite all inclusive, for several more early symphonies have since been found. The fact that this symphony has long been known as Number 2 in the earlier Breitkopf and Härtel listing, that it was previously 144 in the thematic catalogue of Wotquenne (1902), 75 in the catalogue of Zulehner, 109 in that of Pohl, the 7th in the listing of the London Philharmonic Society, and the 118th in Haydn's own catalogue of his works, will show how difficult it has been for a person to speak of his favorite symphony of Haydn with any confidence that his neighbor will know which one he is talking about. Another past method of identification was that of attaching letters of the alphabet from A to W to certain of the symphonies (so long as the alphabet lasted). A resort of desperation, perhaps, was the tagging of certain symphonies with special names. This one, for example, was known as the "London" Symphony. The new Breitkopf and Härtel numbering, now generally adopted, bears encouraging signs of proving definitive.

sion, for the violinist Viotti and an array of singers of considerable fame displayed their talents. The program opened with the first movement of the "Military Symphony" (also of the London series), continued with an air by Signor Rovedino, an oboe concerto, a duet by Mlle. Morichelli and Signor Morelli. The first part of the program was concluded with the performance of the new symphony. In the second part, the second, third and fourth movements of the Military Symphony were performed, after which Morelli, Viotti, and another prima donna, Mlle. Banti, continued the program, which was rounded off by a "*finale*" of Haydn. Haydn wrote in his diary: "The hall was filled with a picked audience. The whole company was delighted and so was I. I took in this evening 4000 gulden [about \$2,000]. One can make as much as this only in England." The Austrian added in English about the singing of Banti: "She sang very scanty" — a remark which speaks better for the composer's command of English than for his gallantry toward a singer who was one of the best known

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and admired of her century. Haydn had no reason to complain about his profits in England. When he left the island for the last time, about three months later (August 15), his accounts showed an income from concerts, music and lessons of 1200 pounds. An account of 100 guineas for twenty-six appearances at Carlton House, at the order of the Prince of Wales, was outstanding, but a bill sent from Vienna brought a prompt settlement by Parliament.

The title "London," given to Haydn's last symphony in the country where it was composed, first performed and especially beloved, surely had no connection with its musical contents. The theme of the *finale* is as clearly an Austrian rural dance as if it had been noted down in a village tavern, and indeed it would hardly have seemed out of place in the scherzo of Beethoven's "Pastoral" Symphony. W. H. Hadow, in "A Croatian Composer — Notes Toward the Study of Joseph Haydn," quotes numerous popular Croatian melodies, and compares them directly with themes from Haydn's symphonies and quartets. Haydn here borrowed the song "Oh, Jelena," which belongs to the district of Kolnov near Oedenburg, but was also familiar in Eisenstadt. "Variants of this melody," writes Mr. Hadow, "are found in Croatia proper, Servia, and Carniola."* Haydn has kept the melodic contour of the opening phrase, retouched and repointed the whole, giving it an added character and sparkle without changing its original spirit.

* "Michel Brenet," in her book on Haydn (1926), takes issue with Hadow, and conjectures that these may after all have been original melodies of Haydn which subsequently drifted into the popular consciousness and were thence collected by Dr. Kuhac. "During the time Haydn lived at Eisenstadt or Esterhaz, when his music resounded day and night in the castle and gardens of his prince, why should not his own airs or scraps at least of his own melodies have stolen through the open windows and remained in the memories first of the people whose duty it was to interpret them, or who were obliged to hear them, and then of the scattered population of the surrounding country?" Hadow confutes this staunch defender of the originality of Haydn in a preface to her own book. "Which is more likely — that these were orally transmitted like all early folk songs and that Haydn found them and used them, or that the peasants 'heard them through the windows,' memorized them at a single hearing, fitted them to secular words, and carried them through the taverns and merry-makings of their native villages? Three of the melodies, for example, appear in the seventh Salomon symphony [No. 104] which was written for London after the Esterhazy Kapelle had been disbanded. Where and how could the villagers have come across them?"

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The Symphony opens with an introduction in D minor, in a plaintive mood which is quickly swept aside as the *allegro* brings the principal theme in D major. The composer obediently establishes the dominant key, but fools the conformists by disclosing no second theme, only modifications of the first. The new theme which at last appears is only episodic. The slow movement in G major develops ornamental variations upon its serene melody, in contrast to which there is a dramatic middle section. The bright minuet, restoring the key of D, is contrasted with a trio in B-flat in which scale passages predominate. The folk-like theme of the *finale* is first stated over a sort of drone bass on D. The second subject, given out by strings and bassoon, is contrived upon a descending scale. Haydn, who throughout the symphony has been at the top of his mastery in amiable surprises and adroit modulations, leads his hearers in this *presto* where he will. The music even rides along merrily in F-sharp major, without doing violence to traditional sensibilities.

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SYMPHONY NO. 2

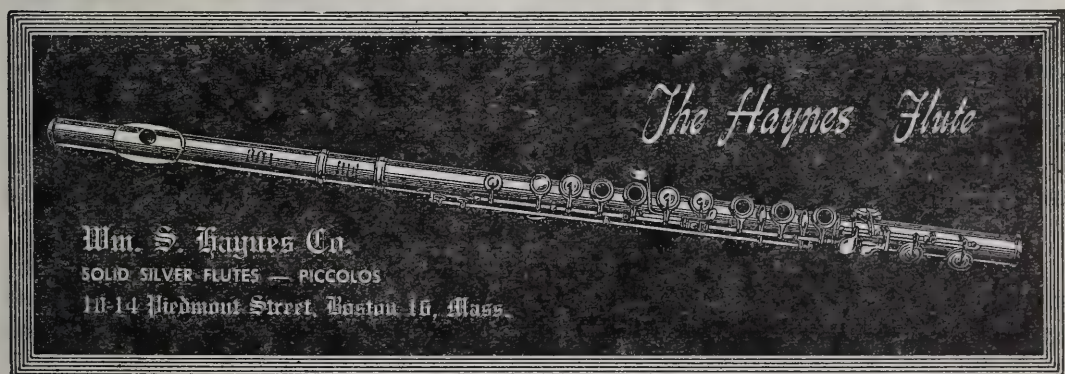
By RANDALL THOMPSON

Born in New York City, April 21, 1899

Randall Thompson composed his second Symphony in Gstaad, Switzerland, between July, 1930, and September, 1931. It was first performed at Rochester by the Rochester Philharmonic Orchestra, under Howard Hanson, on March 24, 1932, and again on May 5. The Symphony was performed at the concerts of the Boston Symphony Orchestra, April 13, 1934, October 6, 1939, and November 17, 1939.

The orchestration is as follows: 3 flutes and piccolo, 3 oboes and English horn, 3 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, cymbals, and strings.

THE second symphony, according to the composer, "is based on no programme, either literary or spiritual. It is not cyclical. I wanted to write four contrasting movements, separate and distinct, which together should convey a sense of balance and completeness.



"I have used the ordinary full orchestra by threes. I have not used all the instruments in every movement. Limiting the percussion to cymbals and kettledrums may seem to be a curious twist for a contemporary composer. I have been sparing in my use of percussive punctuation in an attempt to make the music itself intrinsically rhythmic. The kettledrums are used only in the first two movements; the cymbals only in the last two. The orchestra is greatly reduced in the second movement. The brass in the scherzo is limited to horns and one trumpet. The trombones and tuba are employed only in the last movement.

"The symphony is dedicated to my wife."

An analysis follows:

I. *Allegro*, E minor; two-four time. The principal theme is announced immediately by the horns, forte, and answered by the trumpets. From this motive is derived a series of rhythmic figures which form the toccata-like background of the entire movement. The subsidiary theme (G minor, oboes, English horn, and bassoon) is of a more reticent nature, but the violoncellos accompany it in persistent rhythm.

The development section begins quietly, and forms a gradual crescendo, at the apex of which the first theme returns in an ominous fortissimo against a counter-rhythm on the kettledrums. A more extended transition leads to a sinister presentation of the second theme (C minor, muted trumpets answered by bassoon and clarinets antiphonally). At the close, a major version of the second theme in augmentation is sounded fortissimo by the horns and trumpets against the continuous pulse of the strings. The movement subsides, apparently to end in the major. An abrupt minor chord brings it to a close.

II. *Largo*, C major; four-four time. The violins play a warm, quiet melody against pizzicato chords in the violoncellos. A contrasting melody is sung by the oboe. The movement is not long, but its mood is concentrated. It ends simply, on a C major chord with lowered seventh.

III. *Vivace*; seven-four time. Scherzo with trio. The first section begins in G minor and ends in D minor. The trio Capriccioso, six-eight and nine-eight time) progresses from B major to G major. The first section returns transposed. Now, beginning in C minor and ending in G minor, it serves as a kind of extended "subdominant answer" to its former presentation. There is a short coda making intensified use of material from the trio.

IV. *Andante moderato* — *Allegro con spirito* — *Largamente*, E major. The slow sections which begin and end this movement serve to frame the *Allegro*, a modified rondo.

The theme of the *Allegro* is a diminution of the theme of the first and last sections. The *Largamente* employs for the first time the full sonorities of the orchestra in a sustained assertion of the principal melody.

When Mr. Thompson's symphony was performed in New York, Lawrence Gilman had this to say about it in the *Herald-Tribune*: "The important point about his symphony is that he has really succeeded in keeping the music simple, unforced, unaffected. He has made use of popular idioms, melodic and rhythmic, and his manipulation of these is civilized and craftsmanlike. He has not hesitated at times to be obvious, he has not strained; he has not constricted his fancy and his feeling; he has not been afraid to sound quite different from Schönberg. His music has humor, and warmth, and pleasantness; many will find it agreeable and solacing."



Randall Thompson graduated from Harvard College of 1920 and continued his musical studies with Ernest Bloch. He was a Fellow of the American Academy in Rome from 1922 to 1925, and subsequently held a Guggenheim Fellowship (1929-31). He taught in the Music Department of Wellesley College and conducted the chorus (1927-29), and later conducted the Dessoif Choirs in New York and the chorus of the University of California, where he held the post of professor for two years. In 1939, he became Director of the Curtis Institute of Music in Philadelphia. In 1941, he took charge of the Music Department at the University of Virginia, and in 1945 took a similar post at Princeton University. He returned to Harvard in 1949, where he is Walter Rosen Professor of Music, and Chairman of the Music Department.

Music by Randall Thompson performed by the Boston Symphony Orchestra includes his Second Symphony performed here April 13, 1934 and repeated in 1939; also his *Testament of Freedom*, to a text of Thomas Jefferson, which was introduced by this Orchestra April 6, 1946.* His Third Symphony was played on March 31, 1950. *The Last Words of David*, for chorus and orchestra, composed for the Berkshire Music Center, was performed at Tanglewood under the direction of Serge Koussevitzky at a benefit concert on August 12, 1949. This music was also used in a documentary film of Tanglewood, made by the State Department in 1949, for presentation abroad.

* His "Piper at the Gates of Dawn" was played at a Cambridge concert, March 28, 1929.

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SYMPHONY No. 5 IN B-FLAT MAJOR

By FRANZ SCHUBERT

Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828

Schubert composed his Fifth Symphony in the year 1816, between September and October. It was played at the house of Otto Hatwig in Schottenhof in the same autumn. The first public performance was at the Crystal Palace, London, February 1, 1873, August Manns conducting. The first performance by the Boston Symphony Orchestra, which may well have been the first in the United States, was on February 10, 1883, when Georg Henschel conducted. The Symphony has been since performed in this series April 24, 1908, April 24, 1925, November 17, 1928 (Schubert Centenary program), and March 25, 1948, when Charles Munch conducted as guest, and again on October 10, 1952.

The Symphony calls for a modest orchestra of flute, 2 oboes, 2 bassoons, 2 horns, and strings. It is sometimes referred to as the "Symphony without trumpets and drums."

THE sluggishness of the world in awakening to its priceless heritage from Franz Schubert is one of the most incredible occurrences in musical history. Schubert remained during his life practically unnoticed and unknown even in his own Vienna, beyond his circle of personal friends. It is true that he had certain discerning and ardent champions after his death. Robert Schumann eleven years later made much of the chamber works and, discovering the great C major Symphony, put it into the hands of Mendelssohn at Leipzig and wrote winged words about it. Liszt labored for Schubert at Weimar and called him "*le musicien le plus poète que jamais.*" The ardor of Sir George Grove was equal to Schumann's, and his pioneering efforts have endeared him to every Schubert lover.

But the zeal of these champions missed the "Unfinished" Symphony, which was not dug up until it was forty-three years old, and the six earlier symphonies slept as untouched and unregarded manuscripts in



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their archives for many years. It was in 1867 that Grove visited Vienna with Sir Arthur Sullivan and discovered the parts of the Fifth Symphony (as copied by Ferdinand Schubert) in the possession of Johann Herbeck. The slow emergence of the symphonies is brought home by the examination of a thematic catalogue of Schubert's music compiled by Nottebohm in 1874, which reveals that at that late date none but the two last symphonies (the "Unfinished" and the final C major) had been published. C. F. Peters at that time had printed the Andante of the "Tragic" (No. 4) and had brought out in 1870 the "Tragic" and Fifth Symphonies in arrangements for piano, four hands. The custom, now less popular than it used to be, of learning one's symphonies by playing them as duets, apparently did not hasten the publication and general availability of the Fifth Symphony, which was issued at last by the press of Peters in 1882. Although a flood of songs had come upon the market shortly after Schubert's death, other major works appeared but slowly. For example, the Quartet in G minor was published in 1852; the great C major String Quintet and the Octet in 1854; the Mass in E-flat, 1865, and the Mass in A-flat, 1875. The collected edition of Schubert's works published by Breitkopf and Härtel between 1885 and 1897 ended 69 years after the composer's death.

Donald Francis Tovey had a high opinion of the first five sym-

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phonies and among them singled out the Fifth as "a pearl of great price." It did not bother him that these youthful works are docile as to form:

"No student of any academic institution has ever produced better models of form. At all events, no academic criticism has yet been framed that can pick holes in this little symphony in B-flat. The only possible cavil is that Schubert does not seem fond of long developments, and that he so relishes the prospect of having nothing to do but recapitulate as to make his first subject return in the subdominant in order that the second subject may come automatically into the tonic without needing an altered transition-passage. In other words, Schubert's early forms are stiff. And as the upholders of musical orthodoxy were in the eighties (and are still) painfully puzzled by any forms that were not stiff, they were in no position to criticize Schubert's early education or its early and later results. . . .

"The whole [first] movement is full of Schubert's peculiar delicacy; and its form escapes stiffness like a delightful child overawed into perfect behaviour, not by fear or priggishness but by sheer delight in giving pleasure.

"The slow movement reaches a depth of beauty that goes a long way towards the style of the later Schubert; especially in the modulating episodes that follow the main theme. The main theme itself, however, is a Schubertized Mozart. . . . But the rondo of Mozart's Violin Sonata in F (Köchel's Catalogue, No. 377) is a young lady whose delicious simplicity may get more fun out of prigs than they are aware of: while Schubert's theme never thought of making fun of anybody or anything. It is seriously beautiful, and the first change of key is unmistakably romantic, like those in Schubert's grandest works.

"Any minuet for small orchestra in G minor, loud and vigorous, with a quiet trio in G major, must remind us of the minuet of Mozart's G minor Symphony. But Schubert's is much simpler. Its rhythms, though free enough, are square, just where Mozart's are conspicuously irregular; and where the only rustic feeling in Mozart's trio is that given by the tone of the oboes, Schubert's trio is a regular rustic dance with more than a suspicion of a drone-bass.

"The finale is in first-movement form, with a binary-form theme on Mozart's models."

Alfred Einstein also is reminded of Mozart's great G minor Symphony. He has found in this one an emergence from the domination of Beethoven, an expression of independence. "It is written in the cheerful key of B-flat major and scored for a small orchestra without trumpets and side-drums. The orchestral combination is exactly the same as that in the original version of Mozart's G minor Symphony, without clarinets. The only remaining reminiscence of Beethoven is the four-bar 'curtain' in the first movement, but this time it rises quietly; and it is one of the delicate refinements of this movement that this 'curtain' reappears in the development, but not in the recapitulation. The dynamics are pre-Beethoven. The Andante con moto hovers between Haydn and Mozart and its loveliest passage is reminiscent of the 'Garden' aria from *Figaro*. The Minuet is so

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A Beethoven Season

The Festival concerts for 1955, as planned by Mr. Munch, will be largely dedicated to the music of Beethoven, and will include the nine symphonies, *Fidelio* (Act II) in concert performance, the violin concerto, two piano concertos, and the principal overtures. Mr. Bernstein will conduct the *Missa Solemnis* in memory of Serge Koussevitzky. The Wednesday evening chamber series will consist of selected quartets, trios and sonatas of Beethoven.

Weekly Schedule

FRIDAY EVENINGS AT 8:30 SATURDAY EVENINGS AT 8:30
SUNDAY AFTERNOONS AT 2:30

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Mozartian that it would fall into place quite naturally in the G minor Symphony. The Finale, on the other hand, is once again pure Haydn. And yet this chamber symphony is more harmonious and in many respects more original than its predecessor, and from the point of view of form the Finale is perhaps the purest, most polished, and most balanced piece of instrumental music that Schubert had yet written."

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PRELUDE TO "*DIE MEISTERSINGER VON NÜRNBERG*"

By RICHARD WAGNER

Born at Leipzig, May 22, 1813; died at Venice, February 13, 1883

The Prelude to "The Mastersingers of Nuremberg" was completed in 1862, the entire music drama in 1867; its first presentation: June 21, 1868.

The score of the Prelude calls for these instruments: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, triangle, cymbals, harp and strings.

WAGNER, whose ideas for music dramas were always considerably ahead of their fruition, first conceived plans for *Die Meistersinger* (and *Lohengrin* as well) in the summer of 1845, when having completed *Tannhäuser* he was anticipating its first production. A humorous treatment of the early guilds, of Hans Sachs and his fellow tradesmen, occurred to him as an outgrowth from the Wartburg scene in *Tannhäuser* and its contest of song. He carried the project in the back of his mind while more immediate concerns—*Lohengrin* and the *Ring*—occupied him. Then came *Tristan*, and only after the *Tannhäuser* fiasco in Paris, in 1861, did he give his complete thoughts to his early Nurembergers, and draw his libretto into final form. At once, with a masterful assembling of fresh forces as remarkable as that which he had shown in plunging into *Tristan*, he put behind him the impassioned chromaticism of the love drama and the Bacchanale, and immersed himself in the broad and placid periods, the naïve folk style of the early guilds. He built up readily, and for the first time, a strictly human world, free of gods, legendary heroes, and magic spells.

He went to Biebrich on the Rhine to compose *Die Meistersinger* and in the early spring of 1862 had completed the Prelude, begun the first act, and sketched the prelude to the third—fragments implicating a fairly complete conception of the ultimate score. Wagner even planned on finishing *Die Meistersinger* for performance

LIST OF WORKS

Performed in the Cambridge Series

DURING THE SEASON 1954-1955

BACH.....	Brandenburg Concerto No. 6, in B-flat major, for Strings	V March 22
	Suite No. 3, in D major, for Orchestra	IV February 22
BEETHOVEN.....	Symphony No. 6, in F major, <i>Op.</i> 68, "Pastoral"	IV February 22
BRAHMS.....	Symphony No. 2, in D major, <i>Op.</i> 73	V March 22
	Symphony No. 3, in F major, <i>Op.</i> 90	II December 28
DEBUSSY.....	"La Mer," Three Orchestral Sketches	I November 30
FAURE.....	Pavane, <i>Op.</i> 50	III January 18
	Ballade, for Piano and Orchestra, <i>Op.</i> 19	III January 18
	<i>Soloist:</i> DAVID BARNETT	
FRANCK.....	Variations Symphoniques for Piano and Orchestra	III January 18
	<i>Soloist:</i> DAVID BARNETT	
HANDEL.....	Suite for Orchestra (from the Water Music)	
	Arranged by Sir Hamilton Harty	III January 18
HAYDN.....	Symphony in D major, No. 53 ("L'Impériale")	I November 30
HONEGGER.....	Symphony No. 5	I November 30
MENDELSSOHN.....	Symphony No. 4, in A major ("Italian")	IV February 22
MOZART.....	Violin Concerto in G major, K216	
	<i>Soloist:</i> ALFRED KRIPS	VI April 19
RAVEL.....	"La Valse," Choreographic Poem	I November 30
RESPIGHI.....	"Fountains of Rome," Symphonic Poem	II December 28
	"Pines of Rome," Symphonic Poem	II December 28
SCHUBERT.....	Symphony No. 5, in B-flat	VI April 19
SCHUMANN.....	Symphony No. 4, in D minor, <i>Op.</i> 120	III January 18
STRAVINSKY.....	"Orpheus," Ballet in Three Scenes	V March 22
RANDALL THOMPSON.....	Symphony No. 2, in E minor	VI April 19
VIVALDI.....	Concerto in D minor for Orchestra, <i>Op.</i> 3, No. 11	II December 28
WAGNER.....	Prelude to "Die Meistersinger von Nürnberg"	VI April 19

GUIDO CANTELLI conducted the concert of December 28

RICHARD BURGIN conducted the concert of February 22

in the autumn season of 1862, but intruding troubles — notably the entanglements with love, politics and royalty in Munich, which enforced his departure from that city — these events delayed his score, which was not finished until October, 1867.

The Prelude was performed from the manuscript at a concert especially arranged by Wendelin Weissheimer at the Leipzig Gewandhaus, November 1, 1862. Wagner conducted the “new” prelude and the overture to *Tannhäuser*. There was an almost empty hall, but the Prelude was encored. The critics were divided between praise and strong denouncement. There were performances in other cities in 1862 and 1863. The entire work had its first presentation at Munich, June 21, 1868.

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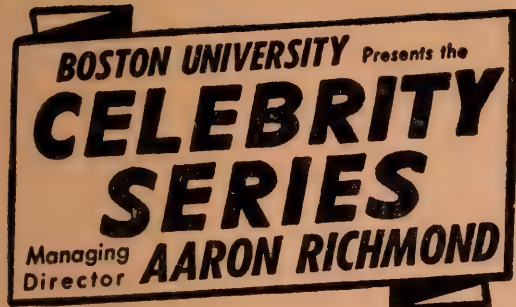
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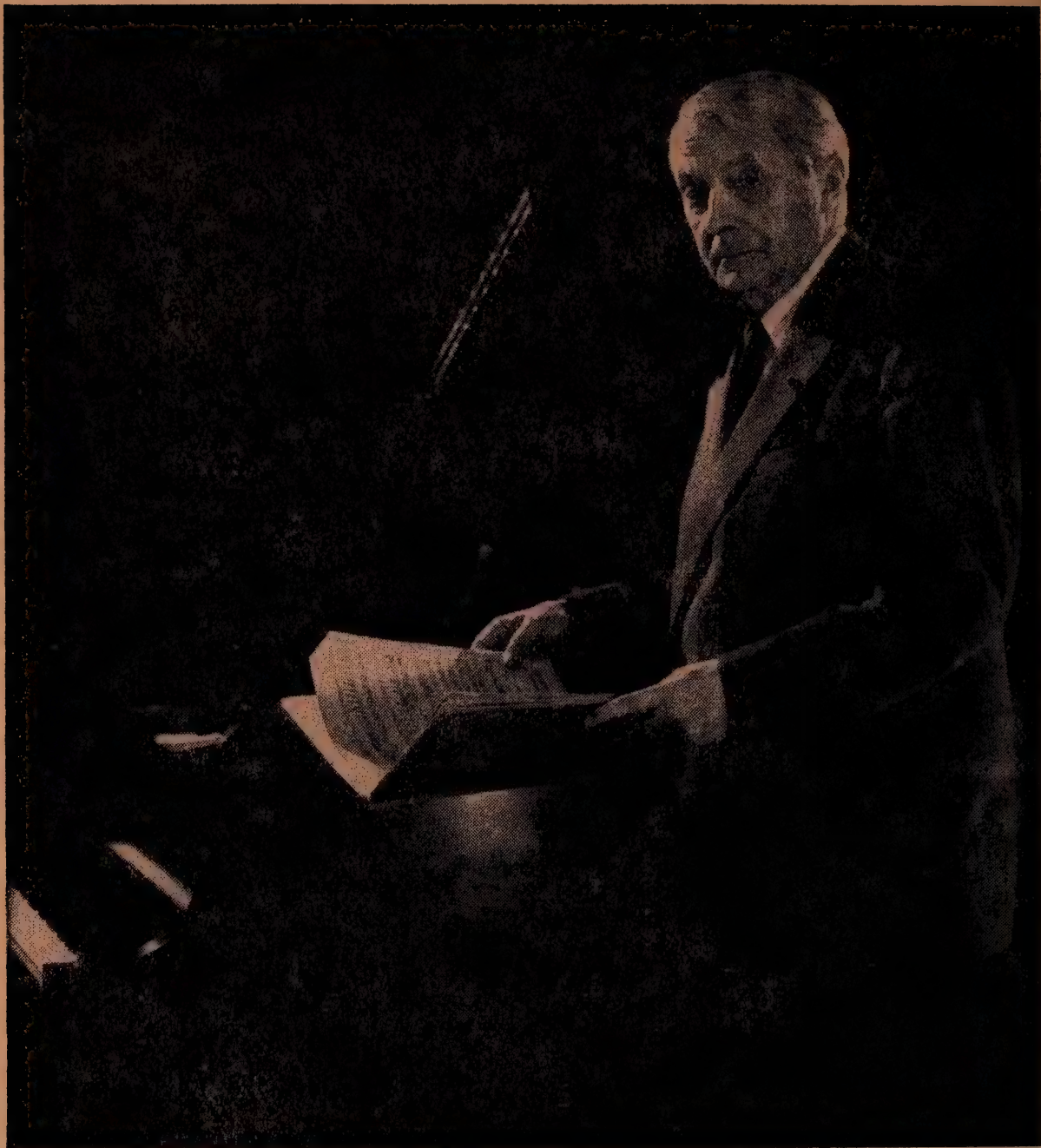
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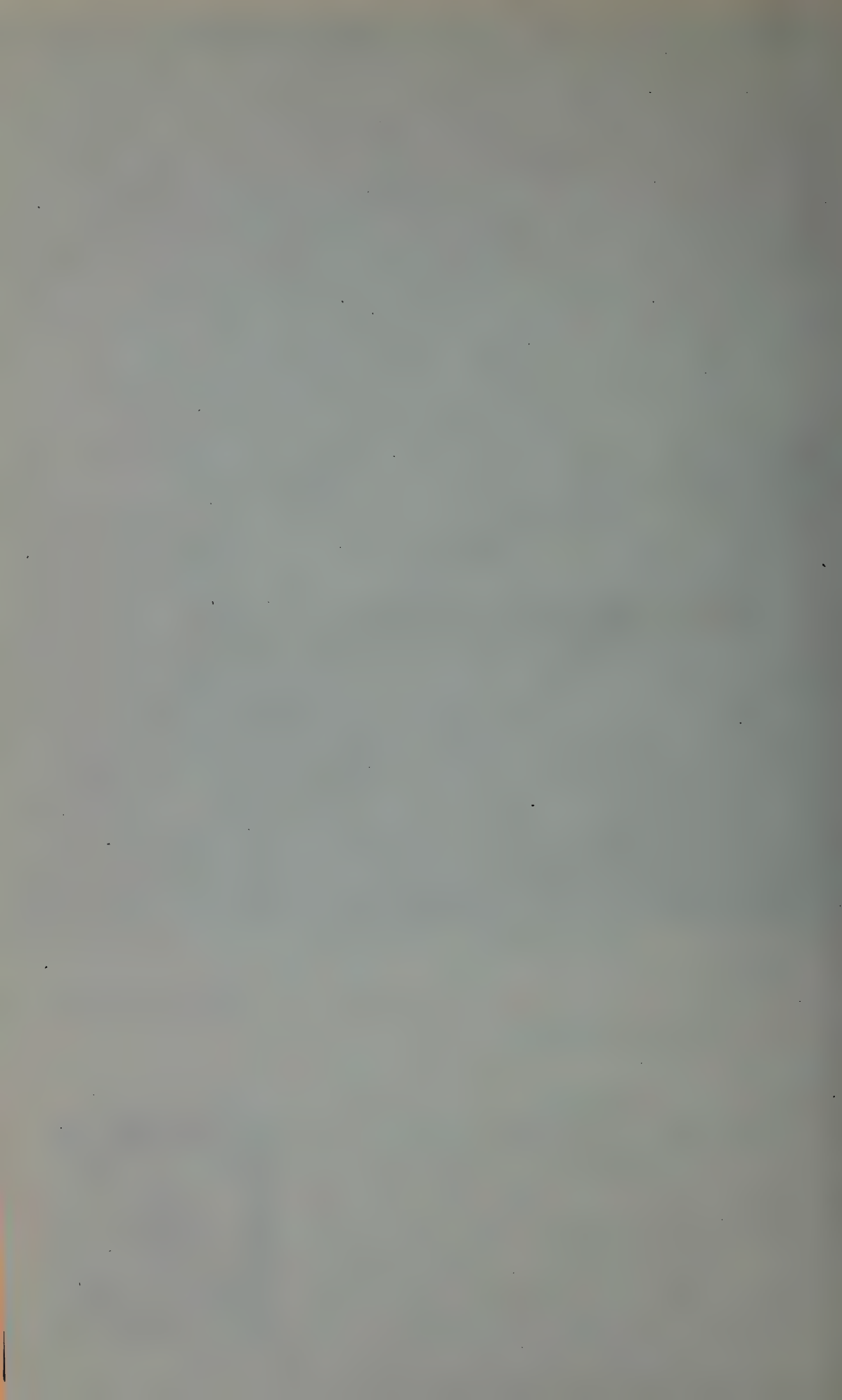
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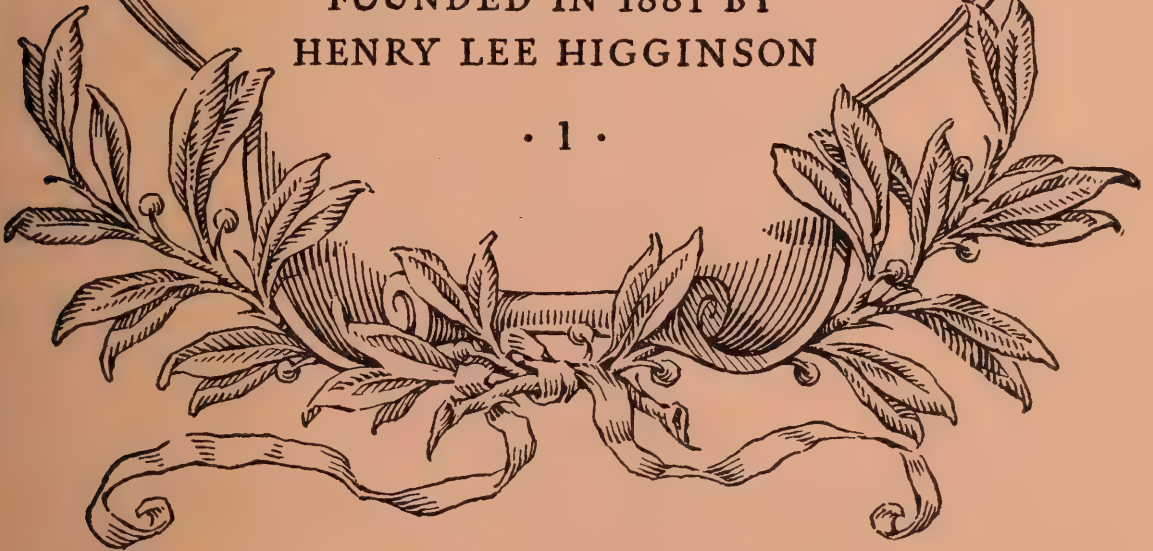




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Concert Bulletin of the First Concert

TUESDAY EVENING, *November 9*

with historical and descriptive notes by

JOHN N. BURK

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TUESDAY EVENING, NOVEMBER 9, at 8:15 o'clock

MOZART.....Symphony in D major, "Prague", No. 38 (K. 504)

- I. Adagio; Allegro
- II. Andante
- III. Finale: presto

HONEGGER.....Symphony No. 5

- I. Grave
- II. Allegretto
- III. Allegro marcato

INTERMISSION

BEETHOVEN.....Symphony No. 7, in A major, *Op.* 92

- I. Poco sostenuto; Vivace
 - II. Allegretto
 - III. Presto; Assai meno presto; Tempo primo
 - IV. Allegro con brio
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SYMPHONY IN D MAJOR (K. No. 504)

By WOLFGANG AMADEUS MOZART

Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791

This symphony had its first performance at Prague, January 19, 1787.

It is scored for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The trumpets and drums are not used in the slow movement.

The "Prague" Symphony was first performed at these concerts January 27, 1882.

THE last symphony which Mozart composed before his famous final three of 1788 (the E-flat, G minor, and "Jupiter" symphonies) was the Symphony in D major, called the "Prague" Symphony, which had its first performance in that city early in 1787. Mozart probably did not compose it especially for Prague, but when he went there from Vienna on a sudden invitation, the new score was ready in his portfolio for the first of two performances in the Bohemian capital.

"Prague is indeed a very beautiful and agreeable place," wrote Mozart on his arrival there. And he had good cause to be gratified with the more than friendly reception which he found awaiting him. *Figaro*, produced there in the previous season, had been an immense success, and its tunes were sung and whistled on all sides. A bid was

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to come for another opera, and *Don Giovanni* was to be written and produced there within a year, and to cause another furore of enthusiasm. The composer of *Figaro*, as might be expected, was applauded loud and long at the two concerts of his visit in 1787, and after the D major symphony at the first of them, he could not appease the audience until he had improvised upon the piano for half an hour. At length a voice shouted the word "*Figaro!*" and Mozart, interrupting the phrase he had begun to play, captured all hearts by improvising variations from the air "*Non più andrai.*"

Writing on January 15 to his friend Gottfried von Jacquin, Mozart related how a round of entertainment mostly connected with music-making was awaiting him. On the evening of his arrival, he went with Count Canal to the "Breitfeld Ball, where the flower of the Prague beauties assemble. You ought to have been there, my dear friend; I think I see you running, or rather limping, after all those pretty creatures, married and single. I neither danced nor flirted with any of them—the former because I was too tired, and the latter from my natural bashfulness. I saw, however, with the greatest pleasure, all

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these people flying about with such delight to the music of my *Figaro*, transformed into quadrilles and waltzes; for here nothing is talked of but *Figaro*, nothing played but *Figaro*, nothing whistled or sung but *Figaro*, no opera so crowded as *Figaro*, nothing but *Figaro* — very flattering to me, certainly.”

Franz Niemtschek, a Bohemian who wrote a biography of Mozart in 1798, said of the concert of January 19: “The symphonies which he chose for this occasion are true masterpieces of instrumental composition, full of surprising transitions. They have a swift and fiery bearing, so that they at once tune the soul to the expectation of something superior. This is especially true of the great symphony in D major, which is still a favorite of the Prague public, although it has been heard here nearly a hundred times.”

The Symphony in D major is noteworthy by the absence of a minuet (in his earlier symphonies, Mozart had sometimes been content with three movements). Still more unusual is the slow introduction to the first movement. Haydn, and Beethoven after him, were inclined to such introductions, but Mozart preferred to begin at once with his lively first theme. The exceptions, which occurred in succession



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through Mozart's last years, were the "Linz" Symphony in C major (K. 425), the Symphony in G major (K. 444), the "Prague" Symphony, and the famous E-flat Symphony (K. 543) which followed.

Remembering that this symphony was composed between *Figaro* and *Don Giovanni*, commentators have noted a likeness in the chief theme of the *allegro* to the first theme of the Overture to *Don Giovanni*. Erich Blom goes even further in associating the Symphony with the opera that followed: "The portentous and extended slow introduction of the 'Prague' Symphony is charged with the graver aspects of *Don Giovanni*; the half-close leading to the *allegro* is practically identical with that at a similar juncture in the great sextet of the opera, and an ominous figure in the *finale* almost makes one think of the stone guest appearing among a riot of mirth, though the grace and the laughter of Susanna are there too. The slow movement makes us dream of the idyllic summer-night stillness in Count Almaviva's invitingly artificial garden. The wonder of the Symphony is, however, that in spite of the variety of the visions it may suggest to the hearer, it is a perfect whole. Every structural part and every thematic feature is exquisitely proportioned. No separate incident is allowed to engage attention independently of the scheme in which it is assigned its function, even where it is as incredibly beautiful as the second subject of the first movement, which is surreptitiously introduced by a passage that is apparently merely transitional, or as engagingly spritely as the second subject of the *finale* with its bubbling bassoon accompaniment."

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SYMPHONY NO. 5 (*di tre re*)

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892

This Symphony was completed December, 1950, in Paris (indications on the manuscript score show the dates of completion of the sketch and the orchestration of each movement. First movement: September 5, October 28; Second movement: October 1, November 23; Third movement: November 10, December 3.)

The orchestra includes 3 flutes, 2 oboes, and English horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani and strings.

The Symphony was written for the Koussevitzky Music Foundation and is dedicated to the memory of Natalie Koussevitzky.

Mr. Munch conducted the first performances (and the only ones in this series) on March 9, 1951. He has introduced the Symphony in New York, London and other cities on both sides of the Atlantic, and recorded it.

ARTHUR HONEGGER wrote his First Symphony for the 50th anniversary of the Boston Symphony Orchestra and it was performed at these concerts February 13, 1931. His Second Symphony for Strings had its first American performance by this Orchestra December 27, 1946. The Third Symphony (*Symphonie Liturgique*) was performed here November 21, 1947, and the Fourth Symphony (*Deliciae Basiliensis*) April 1, 1949.

Fredleys

The

essence

of

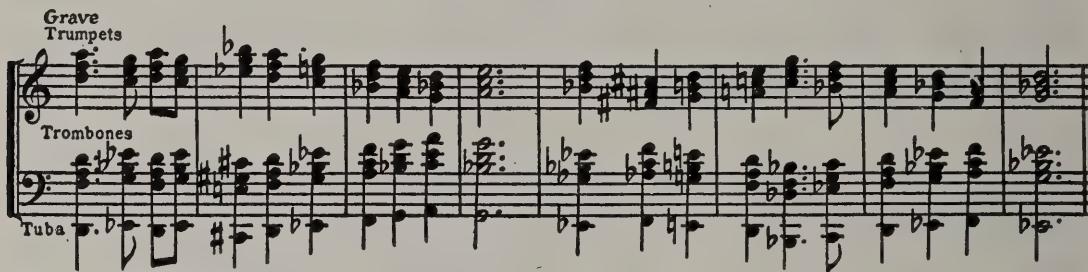
elegance

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When Serge Koussevitzky received the manuscript of the Fifth Symphony in 1951 he had retired as conductor of the Boston Symphony Orchestra, and asked his successor to introduce it. Charles Munch eagerly accepted the latest symphony of the composer whom he had long since known and admired and whose music he had often brought to first performance in France.

The Symphony opens with a D major chord fortissimo for the full orchestra from high flutes to low basses, which is the beginning of a regularly phrased melody, chordal in character, but with its own dissonance:*



The theme, as thus unfolded, diminishes gradually to piano. It is

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then gently stated by the brass and followed by a second subject heard from the clarinets, passing to the English horn:



There is a gradual crescendo which acquires urgency and tension with short trumpet figures. A sustained trumpet note is the apex. The composer describes this moment as: "*ce cri angoissé qui reste en suspens.*" There follows a pianissimo repetition of the main theme by the divided strings with ornamental figures in the woodwinds. Winds and strings are reversed in theme and accompaniment, and the movement subsides to its pianissimo close.

The second movement (*allegretto*, 3-8) has a scherzo character with two interpolations of an *adagio* section, suggestive of a slow movement. The opening theme is a duet in delicate staccato between the clarinet and the first violins, establishing a mood which could be called light and transparent but hardly light-hearted:



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that he has no conscious explanation to offer beyond the suitability of three quiet endings for this symphony, predominantly dark in color, personal and sober in feeling.

Something close to an answer (if an answer is needed) may be found in his own description of how he goes about composing (*"Je suis compositeur," Éditions du Conquistador, Paris*) in which he quotes as his motto a line from André Gide — "The true artist can be no more than half-aware of himself as he produces." "How do I go about my work?" writes Honegger. "Can I define my methods? I am not quite sure." He points out the advantages of a painter, a sculptor, or a writer who is guided from the start by the definite object he is depicting. He works in a visible and tangible medium which he can re-examine and reconsider as he progresses. A composer has no such advantages. "At the moment when a musician conceives a symphony, at the instant when he is composing, he is *alone and in the shadows*." He has to finish his score and have it elaborately copied in parts before he can hear a note of it. There is no intermediate step between the "blueprint" and the actual performance. And as he works, "alone," and in silence, he has no rules of structure to help him: to use the structural schemes of earlier composers would be merely to copy what others have worked out to meet their own exigencies. The plan must be found and realized during the very process of creation. Suppose, says Honegger, that a ship had to be built under such conditions. It might on launching (which is its first performance) turn bottom side up! And he adds slyly: "Many modern scores float upside down. And very few people notice it." Which of course is another way of saying that the composer whose principal motive is to be "different" can never produce a score that can claim our time and attention with an equilibrium of its own.

This symphony firmly keeps its keel for the reason that its composer, a superb craftsman, has been able, in the solitude of his study, to integrate and build from a compulsion and an intuition quite his own.

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SYMPHONY NO. 7 IN A MAJOR, *Op.* 92

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

BEETHOVEN was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely occupy him, and the *Seventh Symphony* is no exception. It was in the summer of 1812 that the work was completed.* Four years had elapsed since the Pastoral Symphony, but they were not unproductive years. And the *Eighth* followed close upon the *Seventh*, being completed in October, 1812. Beethoven at that time had not yet undertaken the devastating cares of a guardianship, or the lawsuits which were soon to harass him. His deafness, although he still attempted to conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

The sketches for the *Seventh Symphony* are in large part indeterminate as to date, although the theme of the Allegretto is clearly indicated in a sketchbook of 1809. Grove † is inclined to attribute the real inception of the work to the early autumn of 1811, when Beethoven, staying at Teplitz, near Prague, "seems to have enjoyed himself thoroughly—in the midst of an intellectual and musical society—free and playful, though innocent.

"Varnhagen von Ense and the famous Rahel, afterwards his wife, were there; the Countess von der Recke from Berlin; and the Sebalds, a musical family from the same city, with one of whom, Amalie, the susceptible Beethoven at once fell violently in love, as Weber had done before him; Varena, Ludwig Löwe the actor, Fichte the philosopher, Tiedge the poet, and other poets and artists were there too; these formed a congenial circle with whom his afternoons and evenings were passed in the greatest good-fellowship and happiness." There was more than one affair of the heart within the circle, and if the affairs came to no conclusion, at least they were not uncondusive to

* The manuscript score was dated by the composer "1812; 31ten —"; then follows the vertical stroke of the name of the month, the rest of which a careless binder trimmed off, leaving posterity perpetually in doubt whether it was May, June, or July.

† Sir George Grove: *Beethoven and his Nine Symphonies* (1896).

musical romancing. "Here, no doubt," Grove conjectures, "the early ideas of the *Seventh Symphony* were put into score and gradually elaborated into the perfect state in which we now possess them. Many pleasant traits are recorded by Varnhagen in his letters to his fiancée and others. The coy but obstinate resistance which Beethoven usually offered to extemporising he here laid entirely aside, and his friends probably heard, on these occasions, many a portion of the new Symphony which was seething in his heart and brain, even though no word was dropped by the mighty player to enlighten them."

~

It would require more than a technical yardstick to measure the true proportions of the *Seventh Symphony* — the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the Finale) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality — the slow movement of the *Fourth*, many parts of the "Pastoral" are static by comparison. Even the *Fifth Symphony* dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert's great *Symphony in C major*, very different of course from Beethoven's *Seventh*, makes a similar effect of grandeur by similar means in its Finale.

The long introduction (Beethoven had not used one since his *Fourth Symphony*) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the sym-

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phony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music — it was Wagner.

In the Allegretto Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different Allegretto of the *Eighth*). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. Beethoven was inclined, in his last years, to disapprove of the lively tempo often used, and spoke of changing the indication to Andante quasi allegretto.

The third movement is marked simply "presto," although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of fortissimo and piano. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful presto, although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The Finale has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters. Schumann calls it "hitting all around" ("*schlagen um sich*"). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the Finale and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.*

December 8, 1813, is named by Paul Bekker as the date of "a great concert which plays a part in world history," for then Beethoven's *Seventh Symphony* had its first performance. If the importance of the occasion is to be reckoned as the dazzling emergence of a masterpiece upon the world, then the statement may be questioned. We have plentiful evidence of the inadequacy of the orchestras with which Beethoven had to deal. Beethoven conducting this concert was so deaf that he could not know what the players were doing, and although there was no obvious slip at the concert, there was much

* In an interesting article, "Celtic Elements in Beethoven's *Seventh Symphony*" (*Musical Quarterly*, July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the *Seventh Symphony* owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a "*ronde des paysans*," are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp rebuke. Never did he evolve a more purely musical scheme.

trouble at rehearsals. The violinists once laid down their bows and refused to play a passage which they considered impossible. Beethoven persuaded them to take their parts home to study, and the next day all went well. A pitiful picture of Beethoven attempting to conduct is given by Spohr, who sat among the violins. So far as the bulk of the audience is concerned, they responded to the Allegretto of the symphony, but their enthusiasm soon gave way to ecstasy before the exciting drum rolls and fanfares of the battle piece, *Wellington's Victory*, which followed. The performance went very well according to the reports of all who were present, and Beethoven (whatever he may have expected — or been able to hear) was highly pleased with it. He wrote an open letter of gratitude (which was never published) to the *Wiener Zeitung*. The newspaper reports were favorable, one stating that "the applause rose to the point of ecstasy."

A fairly detailed account of the whole proceeding can be pieced together from the surviving accounts of various musical dignitaries who were there, most of them playing in the orchestra. The affair was a "grand charity concert," from which the proceeds were to aid the "Austrians and Bavarians wounded at Hanau" in defense of their country against Napoleon (once revered by Beethoven). Mälzel proposed that Beethoven make for this occasion an orchestral version of the *Wellington's Victory* he had written for his newly invented mechanical player — the "pan-harmonicon," and Beethoven, who then still looked with favor upon Mälzel, consented. The hall of the University was secured and the date set for December 8.

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- III. "Wellington's Victory."

All circumstances were favorable to the success of the concert. Beethoven being now accepted in Vienna as a very considerable personage, an "entirely new symphony" by him, and a piece on so topical a subject as *Wellington's Victory*, must have had a strong attraction. The nature of the charitable auspices was also favorable. The vicissitudes at the rehearsals and their final smoothing out have been described. When the evening itself arrived, Beethoven was not alone in the carriage, driving to the concert hall.* A young musician by the name of Glöggl had obtained permission to attend the rehearsals, and all seats for the concert being sold, had contrived to gain admission under the protecting wing of the composer himself. "They got into the carriage together, with the scores of the *Symphony* and the *Wellington's Victory*; but nothing was said on the road, Beethoven being quite absorbed in what was coming, and showing where his thoughts were by now and then beating time with his hand. Arrived at the hall, Glöggl was ordered to take the scores under his arm and follow, and thus he passed in, found a place somewhere, and heard the whole concert without difficulty."

* This incident actually pertains to the second performance, but the circumstances were almost identical.

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20	Ann Arbor	
21	East Lansing	
22	Kalamazoo	
23	Northampton	
29-30	Boston	(Fri.-Sat. III)

NOVEMBER

2	Boston	(Tues. B)
5-6	Boston	(Fri.-Sat. IV)
7	Boston	(Sunday a)
9	Providence	(I)
11	Boston	(Rehearsal I)
12-13	Boston	(Fri.-Sat. V)
16	New Haven	(I)
17	New York	(Wed. I)
18	Washington	(I)
19	Brooklyn	(I)
20	New York	(Sat. I)
23	Boston	(Tues. C)
26-27	Boston	(Fri.-Sat. VI)
30	Cambridge	(I)

DECEMBER

3-4	Boston	(Fri.-Sat. VII)
7	Newark	
8	New York	(Wed. II)
9	Washington	(II)
10	Brooklyn	(II)
11	New York	(Sat. II)
14	Providence	(II)
16	Boston	(Rehearsal II)
17-18	Boston	(Fri.-Sat. VIII)
19	Boston	(Sunday b)
21	Boston	(Tuesday D)
24-25	Boston	(Fri.-Sat. IX)
28	Cambridge	(II)

31-

JANUARY

1	Boston	(Fri.-Sat. X)
5	Boston	(Rehearsal III)
7-8	Boston	(Fri.-Sat. XI)
10	Hartford	
11	New London	
12	New York	(Wed. III)
13	Washington	(III)
14	Brooklyn	(III)
15	New York	(Sat. III)

18	Cambridge	(III)
21-22	Boston	(Fri.-Sat. XII)
25	Boston	(Tuesday E)
28-29	Boston	(Fri.-Sat. XIII)
30	Boston	(Sunday c)

FEBRUARY

1	Providence	(III)
2	Boston	(Rehearsal IV)
4-5	Boston	(Fri.-Sat. XIV)
8	Philadelphia	
9	New York	(Wed. IV)
10	New Brunswick (New Jersey)	
11	Brooklyn	(IV)
12	New York	(Sat. IV)
15	Boston	(Tuesday F)
18-19	Boston	(Fri.-Sat. XV)
20	Boston	(Sunday d)
22	Cambridge	(IV)
25-26	Boston	(Fri.-Sat. XVI)

MARCH

1	Providence	(IV)
3	Boston	(Rehearsal V)
4-5	Boston	(Fri.-Sat. XVII)
8	New Haven	(II)
9	New York	(Wed. V)
10	Washington	(IV)
11	Brooklyn	(V)
12	New York	(Sat. V)
15	Boston	(Tuesday G)
18-19	Boston	(Fri.-Sat. XVIII)
20	Boston	(Sunday e)
22	Cambridge	(V)
25-26	Boston	(Fri.-Sat. XIX)
29	Providence	(V)

APRIL

1-2	Boston	(Fri.-Sat. XX)
7-9	Boston	(Thurs.-Sat. XXI)
12	Boston	(Tuesday H)
14	Boston	(Rehearsal VI)
15-16	Boston	(Fri.-Sat. XXII)
19	Cambridge	(VI)
22-23	Boston	(Fri.-Sat. XXIII)
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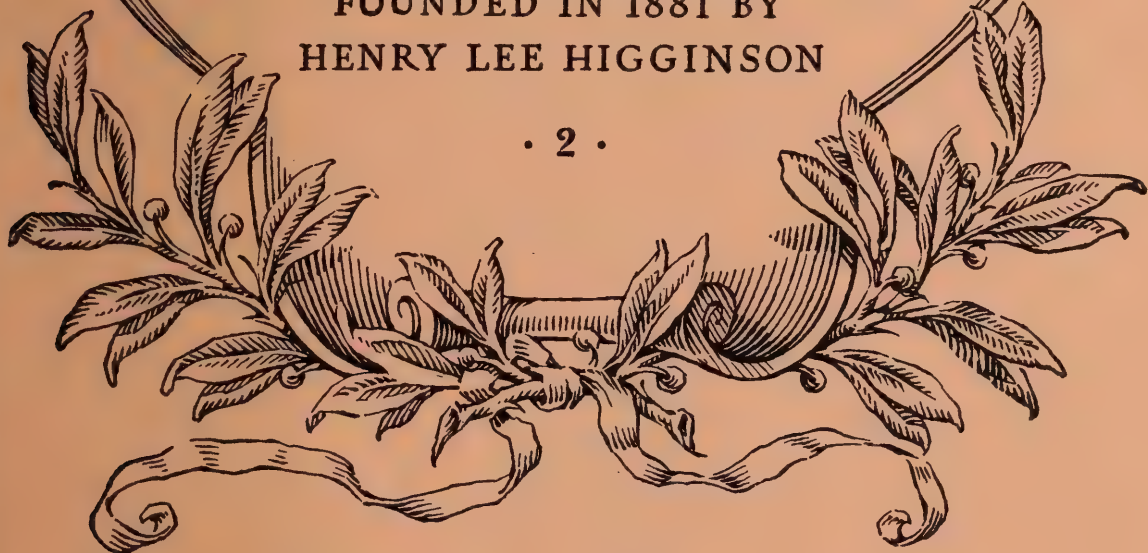
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Concert Bulletin of the Second Concert

TUESDAY EVENING, *December 14*

with historical and descriptive notes by

JOHN N. BURK

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RICHARD BURGIN, *Conductor*

BACH.....Passacaglia and Fugue in C minor
(Orchestrated by Ottorino Respighi)

HANDEL.....Suite for Orchestra (From the Water Music)
Arranged by Sir Hamilton Harty

- I. Allegro
- II. Air
- III. Bourrée
- IV. Hornpipe
- V. Andante espressivo
- VI. Allegro deciso

VAUGHAN WILLIAMS.....Fantasia on a Theme by Thomas Tallis

INTERMISSION

MOUSSORGSKY....."Pictures at an Exhibition," Pianoforte
Pieces arranged for Orchestra
by Maurice Ravel

Promenade—Gnomus—Promenade—Il vecchio Castello—Tuileries—Bydlo
—Promenade—Ballet of Chicks in their Shells—Samuel Goldenburg and
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RICHARD BURGIN, *Conductor*

BACH.....Passacaglia and Fugue in C minor
(Orchestrated by Ottorino Respighi)

HINDEMITH.....Sinfonietta in E

- I. Fast
- II. Adagio and Fugato
- III. Intermezzo ostinato: Presto
- IV. Recitative and Rondo

VAUGHAN WILLIAMS.....Fantasia on a Theme by Thomas Tallis

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PASSACAGLIA AND FUGUE IN C MINOR

By JOHANN SEBASTIAN BACH

Born in Eisenach on March 21, 1685; died in Leipzig on July 28, 1750

Transcribed for Orchestra by OTTORINO RESPIGHI

Born in Bologna on July 9, 1879; died in Rome, April 18, 1936

The actual year of Bach's composition is not known. Respighi made his orchestration in 1930.

Respighi has used the following instruments in his transcription: 3 flutes and piccolo, 3 oboes and English horn, 3 clarinets and bass clarinet, 3 bassoons and double bassoon, 6 horns, 4 trumpets, 3 trombones, tuba, timpani, organ pedal, and strings.

It is supposed that Bach wrote his Passacaglia as an organ piece in the latter part of the Weimar period (1708-17). The piece existed earlier in a form for two-manual clavicembalo with pedals. The first half of his eight-bar theme Bach derived from a trio *en passacaille* by the seventeenth-century French composer and organist, André Raison. There are twenty variations. In the double fugue which follows, Bach uses the first half of his Passacaglia theme for one of his subjects.

An orchestral transcription of this Passacaglia by Heinrich Esser was at one time often performed, and was included upon programs

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of the Boston Symphony Orchestra, January 28, 1887, and April 26, 1895. There have also been transcriptions by Leopold Stokowski and by Frederick Stock. Philip Spitta praised Esser's transcription for "its very skilful imitation of organ effects." Respighi had no such aim in mind, for he conceived the Passacaglia in purely orchestral terms — an "*interpretazione orchestrale*," he called it.

For the first statement of the bass theme, which Bach gave to the pedals alone, Respighi likewise has used the organ pedals reinforced by the deeper-voiced instruments. The first twelve variations unfold an increasing sonority. In the thirteenth and fourteenth, Bach's ornamentation plainly suggests the harpsichord, and this suggestion the Italian transcriber has put to good use. The final variations call forth the full strength of the orchestra as the climax is reached. The first fifty measures of the fugue itself are sparingly scored, with no brass instruments except the horn. Again, at the climax of the fugue, Respighi makes use of his combined forces with tremendous effect.

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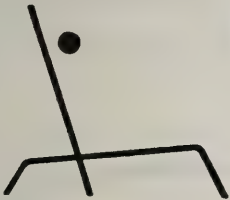
SINFONIETTA IN E

By PAUL HINDEMITH

Born in Hanau, Germany, November 16, 1895

This work was composed for the Louisville Philharmonic Society. Completed in New Haven on January 19, 1950, it was performed in Louisville March 1 and 2 of that year and repeated January 14 and 15, 1953. The orchestration consists of 1 flute and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 3 horns, trumpet, 2 trombones, tuba, timpani, celesta, glockenspiel and strings.

THE first movement with a basic signature of 3-2 opens with a rhythmic theme for the violins and violas accentuated by the winds. The various wind instruments enter to carry the melodic line. After a climax a contrapuntal development involves six solo string players separate from the string body as a sort of concertino, not in the style of alternation but woven into the texture, thus carrying out the general idea of the traditional concerto grosso. The working out, at first contrapuntal, builds up to a final climax for the full orchestra.



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The adagio which opens the second movement is a grave melody for the strings leading to an andante in which two solo violins stand out over a string tremolo. When the adagio returns the oboe takes the melody and is presently joined by the woodwind choir. The music, building on a fragmentary rhythm from the initial theme, broadens and accelerates to a full orchestral sonority and subsides to introduce the fugato (allegretto). The woodwinds give out the subject matter; the bass gradually enters. Only in the last measures, piano, do the strings join in.

The intermezzo ostinato is a presto in 3-4 time. The strings initiate a swift theme and the winds another, sustaining the running course of the movement. The strings rejoin and divide momentarily into a concertino. The end is fortissimo.

The recitative which introduces the final rondo is dramatic with heavy accents, calling upon the full string body punctuated with wind chords and strings, suggesting the opening of the finale of *Mathis der Maler*. There is an accompaniment of wide arpeggios. The rondo begins pianissimo with muted violins on a rhythmic theme; the winds become predominant. The string concertino carries on, matched with woodwinds, celesta and glockenspiel. The full orchestra brings the concerto to a brilliant close.

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FANTASIA ON A THEME BY THOMAS TALLIS, FOR DOUBLE
STRING ORCHESTRA

By RALPH VAUGHAN WILLIAMS

Born at Down Ampney, between Gloucestershire and Wiltshire, England,
October 12, 1872

This Fantasia was written for the Gloucester Festival of 1910, where it had its first performance in the Cathedral on September 6. It was published in 1921. The first performance in this country was by the Symphony Society of New York, March 9, 1922. The first Boston performance was by the Boston Symphony Orchestra, October 27, 1922.

“THE Fantasia is scored for string orchestra divided into three sections,” so the composer explains. “(1) Full body of strings. (2) Small orchestra of nine players. (3) Solo quartet. These three bodies of players are used in various ways, sometimes playing as one body, sometimes antiphonally, and sometimes accompanying each other.” Mr. Williams in the score specifies the second orchestra as consisting of nine players, “two first violin players, two second violin players, two viola players, two violoncello players, and one doublebass player. . . . The solo parts are to be played by the leader of each group.”

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In 1567, Thomas Tallis, Gentleman of the Chapel Royal in the Court of Elizabeth of England, wrote eight tunes, each in a different mode, for the Metrical Psalter of Archbishop Parker. The Psalter, which now lies in the British Museum, shows the tunes in four-part harmony, each part printed separately. The *cantus firmus*, according to the following note, is in the tenor part: "The Tenor of these partes be for the people when they will syng alone, the other parts, put for greater queers, or to such as will syng or play priuatelye." Of the eight tunes, Vaughan Williams has chosen the third for the subject of his Fantasia. Each of them, and its corresponding mode, is characterized in the following eight rhyming lines:

"The first is meeke: deuout to see,
 The second sad: in maiesty.
 The third doth rage: a roughly brayth,
 The fourth doth fawne: and flattery playth.
 The fyfth delight: and laugheth the more,
 The sixth bewayleth: it weepeth full sore.
 The seuenth tredeth stoute: in froward race,
 The eyghte goeth milde: in modest pace."

Hearers of the twentieth century may look in vain for any suggestion of raging or rough braying in the tune of Mr. Williams' choice.

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"Although this Fantasy may vividly conjure up for the hearer the England of Henry VIII, or of Elizabeth," writes Eric Blom, in his illuminating notes for the program of the B. B. C. Orchestra, "it must be listened to as a modern work and, but for the theme it borrows, an entirely original composition. Its form, however, approximates one that was current in Tallis's own time — the fantasia or fancy for a consort of viols. It flourished greatly in the first half of the seventeenth century and was revised by Purcell near its end."

Vaughan Williams gives the indication *largo sostenuto*, and opens his Fantasia softly with chords for the full orchestra, followed by a foreshadowing of the theme in the lower strings. The theme is then fully stated *largamente* under tremolo chords of the violins. A restatement with an ornamental figure in the second violins leads to a cadence and a portion where the first orchestra and the second, its slighter "echo," here muted, play alternate phrases in antiphonal fashion. Then, over the alternate groups, there is heard a portion of the tune newly developed by the viola solo and the violin solo in turn. The solo quartet also enters, and a varied fabric is woven between the different groups. By these divisions of large and small groups and solos, a rich variety of tone color is obtained.

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Thomas Tallis is conjectured to have been born in the first years of the sixteenth century, for it is known that he was alive just before the close of the reign of Henry VII. A vaguer conjecture gives his birthplace as Leicestershire. He may have been a chorister at St. Paul's Cathedral. The first definite record of his career finds him at Waltham Abbey, where he was chosen Gentleman of the Chapel Royal in the reign of Henry VIII. In this capacity he adorned the courts in turn of Edward VI, Mary, and Elizabeth.

He was married in 1552 and, according to the inscription upon his tombstone, lived with his Joan "in Love full thre and thirty Yeres." In 1557 he received from Mary Tudor a twenty-one years' lease of the manor of Minster, which he later designated as the only royal favor shown him in nearly forty years of service. A petition to Queen Elizabeth, made jointly with William Byrd, brought the grant in 1575 of a royal patent whereby the two musicians (Byrd was almost forty years younger) were entitled to the monopoly of music printing and music paper in England. Tallis and Byrd, as joint organists of the Chapel Royal, published songs of their own composition. Tallis died at his house in Greenwich November 23, 1589. A brass plate in the parish church in Greenwich bore this legend:—

Entered here doth ly a worthy Wyght
 Who for long Tyme in Musick bore the Bell:
 His Name to shew, was Thomas Tallys hyght.
 In honest vertuous Lyff he did excell.
 He serv'd long Tyme in Chappel with grete prayse
 Fower Soveregnes Reygnes (a thing not often seen)
 I mean Kyng Henry and Prynce Edward Dayes,
 Quene Mary, and Elizabeth our Quene.

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He maryed was, though Children he had none
And lyv'd in Love full thre and thirty Yeres,
Wyth loyal Spowse, whose Name yclipt was Jone.
Who here entomb'd him Company now bears.
As he did lyve, so also did he dy.
In myld and quyet Sort (O! happy Man)
To God full oft for Mercy did he cry.
Wherefore he lyves, let Death do what he can.

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ENTR'ACTE

THE DEEP WELL

By ERNEST NEWMAN

(The Sunday Times, London, October 31, 1954)

I TOUCHED last week on the strange tricks our unconscious sometimes plays on us, and on the importance of phenomena of this kind for our understanding of the operations of the artistic mind. The outstanding work on the subject is of course John Livingston Lowes's "The Road to Xanadu," which reveals in astounding fashion the part played by the imp in the cellar, as Berlioz might have called him, in building up the complex fabric of Coleridge's "Ancient Mariner."

Every man who has done much writing must have been struck by the way in which something within him takes charge of his pen now and then and carries him along in a direction which it was far from his original conscious intention to take. He begins an article on a certain subject, to which he has given an appropriate heading; but before long he discovers, to his surprise, that he is writing quite another article on quite another subject, for which he has to find another descriptive heading. The new subject, the new treatment, have been "forced" on him by his unconscious very much in the way that a conjurer "forces" a card on his victim.

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Every writer, and perhaps every composer, must have gone through experiences of this kind, the unconscious actually barring the conscious from getting on with its job along the lines it had planned, and quietly but inexorably insisting that the goal desired lies in another direction altogether. We find Dr. P. G. Wodehouse, for example, describing in one of his letters the difficulty he had been having in getting a certain story into shape until a quiet voice within him whispered "This isn't a Mulliner story at all, as you have been imagining; it's an Ukridge story." (I may have remembered the nominal details wrongly, but that is a matter of no importance.) After that revelation from the dictatorial imp below stairs, the story wrote itself with ease.

Let me tell here of an experience of my own that illustrates the curious way in which the "deep well" sometimes throws up its long-buried secrets to the surface. During the late war my wife found in a drawer what was evidently a silver lighter of somewhat archaic design. It was badly dented. Neither of us could recall any previous knowledge of it; we could account for its being where it was only on the assumption that it was part of some collection of junk that had been picked up at some sale or other. As I had no lighter at the time of its discovery I charged it with the necessary fluid and flicked the spring. Instantly the contraption burst into flame. I shut down the lid, but the flame persisted; I had to drop the thing, and for a moment I had a vision of a nasty fire in my library. I somehow raked the lighter out from under a desk, where it had fallen, and automatically stamped on it with my heel — to no effect, of course.

Finally I managed to kick it out into the garden. But that heel-stamp had somehow or other wakened the imp in the cellar, and the gates of memory were now flung open in the most astounding way. I remembered that I had bought the thing during the 1914 war, when more than one lighter of a naïvely experimental design was appearing in the shops. The first and only time I lit it it had burst into flame, and I had stamped on it to extinguish it; hence the dint. I not only now *saw* myself doing this — somewhere about 1915 — but I saw in minute detail the small study in my Birmingham house of that time in which the incident had happened — a complex of details that had completely faded from my memory in the twenty-five or so intervening years. Evidently it was that second heel-stamp that had linked up instantaneously with its predecessor and brought about an upsurge of unconscious memory — much in the way that Berlioz's stumble in the Tiber mud or Willie's thump on Wagner's back had somehow brought to the surface a latent idea that had defied all the efforts of the upper consciousness to bring it into being.

It is a great pity the poets and musicians have not told us more than they have done about the vicissitudes of their inspirations. Meanwhile let us be duly grateful for the occasional light they have chanced to throw on the strange operations of the "deep well of unconscious cerebration."

"PICTURES AT AN EXHIBITION"
(Pianoforte Pieces)

By **MODEST PETROVITCH MOUSSORGSKY**

Born at Karevo, district of Toropeta, in the government of Pskov, on March 21,
1839; died at St. Petersburg on March 28, 1881

Arranged for Orchestra by **MAURICE RAVEL**

Born at Ciboure, Basses-Pyrénées, on March 7, 1875; died in Paris, December 28, 1937

Moussorgsky composed his suite of piano pieces in June, 1874. Maurice Ravel made his orchestral setting of them in 1923. The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, May 3, 1923. Dr. Koussevitzky first played the suite at the Boston Symphony concert, November 7, 1924.

The orchestration consists of 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, alto saxophone, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, bass drum, cymbals, snare drum, triangle, tam-tam, whip, celesta, xylophone, glockenspiel, 2 harps, rattle, chime and strings.

PROMENADE. As preface to the first "picture," and repeated as a link in passing from each to the next, in the early numbers, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive face "*nel modo russo*." The theme, in a characteristically Russian 11-4 rhythm suggests, it must be said, a rather heavy tread.*

GNOMUS. There seems reason to dispute Riesmann's description: "the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling movements with which these are interspersed, are forcibly suggestive." Stassov, writing to Kerzin in reply to the latter's inquiry, explained: "The gnome is a child's plaything, fashioned, after Hart-

* One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

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mann's design in wood, for the Christmas tree at the Artists' Club (1869). It is something in the style of the fabled Nutcracker, the nuts being inserted in the gnome's mouth. The gnome accompanies his droll movements with savage shrieks." This description is in accord with the exhibition catalogue.

IL VECCHIO CASTELLO. No such item occurs in the catalogue, but the Italian title suggests a group of architectural water colors which Hartmann made in Italy. "A mediæval castle," says Stasov, "before which stands a singing troubadour." Moussorgsky seems to linger over this picture with a particular fascination. (Ravel used the saxophone to carry his nostalgic melody.)

TUILERIES. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children. (The catalogue names this drawing merely as *Jardin des Tuileries*.) The composer, as likewise in his children's songs, seems to have caught a plaintive intonation in the children's voices, which Ravel scored for the high woodwinds.

BYDLO. "Bydlo" is the Polish word for "cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a "folk song in the Aeolian mode, evidently sung by the driver." Moussorgsky was not nearly so explicit. He described this movement in a letter to Stasov as "*Sandomierskie Bydlo*," or "Cattle at Sandomierz," adding that the picture represents a wagon, "but the wagon is not inscribed on the music; that is purely between us." There is a long crescendo as the wagon approaches — a diminuendo as it disappears in the distance. Calvocoressi finds in the melody "*une pénétrante poésie*." (Ravel, again departing from usual channels, has used a tuba solo for his purposes.)

BALLET OF CHICKS IN THEIR SHELLS. Hartmann made sketches for the costumes and settings of the ballet "Trilbi," which, with choreography by Marius Petipa and music by Julius Gerber, was performed at the Bolshoi Theater in St. Petersburg in 1871. The sketches described in the exhibition catalogue show canaries "enclosed in eggs as in suits of armor. Instead of a head-dress, canary heads, put on like helmets, down to the neck." There is also a "canary-notary-public, in a cap of straight feathers," and "cockatoos: gray and green." The story of "Trilbi" concerned a chimney sprite in a Swiss chalet, who fell in love with the housewife. The fact that the plot in no way suggested either canaries or chickens in their shells did not bother the choreographer, who was looked upon to include in his spectacle the child dancers of the Imperial Russian Ballet School in the traditional garb of birds and butterflies.

SAMUEL GOLDENBURG AND SCHMUYLE. This depiction, like "Bydlo," is identified with sketches made at Sandomierz, a small town in Poland not far from Warsaw. Hartmann's wife was Polish. He spent a month at Sandomierz in 1868, sketching many figures in the Jewish district. According to Frankenstein, there is no authority for the use of the two names in connection with this movement. Moussorgsky in his original manuscript neglected to put any title upon this one move-

ment, and it was Stassov who added the title: "Two Polish Jews, one rich, the other poor." The music derives from two pencil drawings shown in the exhibition and listed as belonging to Moussorgsky. They were entitled, "A rich Jew wearing a fur hat: Sandomir," and "A poor Sandomir Jew." Stassov may have been thinking of another picture among the several which were made at this time when he used the names of Goldenburg and Schmuylé. Riesmann calls this number "one of the most amusing caricatures in all music — the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye for characteristic and comic effect. These two types of the Warsaw Ghetto stand plainly before you — you seem to hear the caftan of one of them blown out by the wind, and the flap of the other's ragged fur coat. Moussorgsky's musical power of observation scores a triumph with this unique musical joke; he proves that he can reproduce the 'intonations of human speech' not only for the voice, but also on the piano." (Ravel has made the prosperous Jew speak from the low-voiced strings, in unison. His whining neighbor has the voice of a muted trumpet.)

LIMOGES. The Market-place. Market women dispute furiously. Seventy-five sketches of the locale of Limoges are listed in the catalogue, but none mentions the market-place. Moussorgsky jotted an

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attempt at peasant chatter in the margin of his score, a suggestion of Hartmann's whimsical style: "Great news! Monsieur de Puissangeout has just recovered his cow, the Fugitive. But the good gossips of Limoges are not totally agreed about this because Mme. de Remboursac has just acquired a beautiful new set of false teeth whereas Monsieur de Panta-Pantaleon's nose, which is in his way, remains always the color of a peony."

CATACOMBS. According to the catalogue: "Interior of Paris catacombs with figures of Hartmann, the architect Kenel, and the guide holding a lamp." In the original manuscript, Moussorgsky had written above the Andante in B minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them — the skulls are illuminated gently from within."

THE HUT ON FOWLS' LEGS. The drawing is listed as "Baba Yaga's hut on fowls' legs. Clock, Russian style of the 14th century. Bronze and enamel." The design, of Oriental elaboration, shows the clock in the shape of a hut surmounted by two heads of cocks and standing on the legendary chickens' feet, done in metal. The subject suggested to the composer the witch Baba Yaga, who emerged from her hut to take flight in her mortar in pursuit of her victims. To every Russian this episode recalls the verses of Pushkin in his introduction to "Russian and Ludmilla."

THE GREAT GATE AT KIEV. Six sketches for the projected gate at Kiev are listed in the catalogue and thus described: "Stone city-gates for Kiev, Russian style, with a small church inside; the city council

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had planned to build these in 1869, in place of the wooden gates, to commemorate the event of April 4, 1866. The archway rests on granite pillars, three quarters sunk in the ground. Its head is decorated with a huge headpiece of Russian carved designs, with the Russian imperial eagle above the peak. To the right is a belfry in three stories, with a cupola in the shape of a Slavic helmet. The project was never carried out." The "event of April 4, 1866," so discreetly referred to, was the escape of Czar Alexander II from assassination on that date. This design was said to be a great favorite of Moussorgsky. Stasov wrote of the gates as extraordinarily original: "Their style is that of the old heroic Russia. Columns, which support the trim arch crowned by a huge, carved headpiece, seem sunk into the earth as though weighted down by old age, and as though God knows how many centuries ago they had been built. Above, instead of a cupola, is a Slavic war helmet with pointed peak. The walls are decorated with a pattern of colored brick! How original is this!"



Moussorgsky composed his suite of piano pieces in June, 1874, on the impulse of his friendship for the architect Victor Hartmann, after a posthumous exhibit of the artist's work which immediately followed his death. "It almost asks for orchestration," wrote A. Eaglefield Hull of the music, some years ago, and indeed no less than six musicians have been tempted to try a hand at the task. Touthmalov (in St. Petersburg, 1891) set eight of the pieces, and in more recent years Sir Henry Wood in London, Leonidas Leonardi in Paris, and Maurice Ravel in Paris, have arranged the whole suite. Ravel made his setting in 1923 for Dr. Koussevitzky, at the conductor's suggestion. There have been still later orchestrations by Lucien Cailliet and Leopold Stokowski.

"Hartmann is bubbling over, just as *Boris* did," wrote Moussorgsky to his friend Stasov, while at work upon his "Pictures at an Exhibition." "Ideas, melodies, come to me of their own accord, like the roast pigeons in the story—I gorge and gorge and over-eat myself. I can hardly manage to put it down on paper fast enough."

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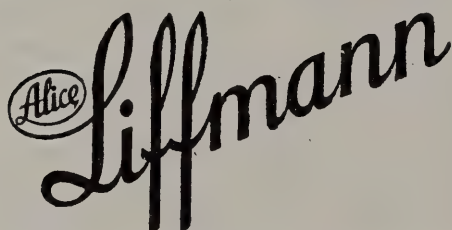
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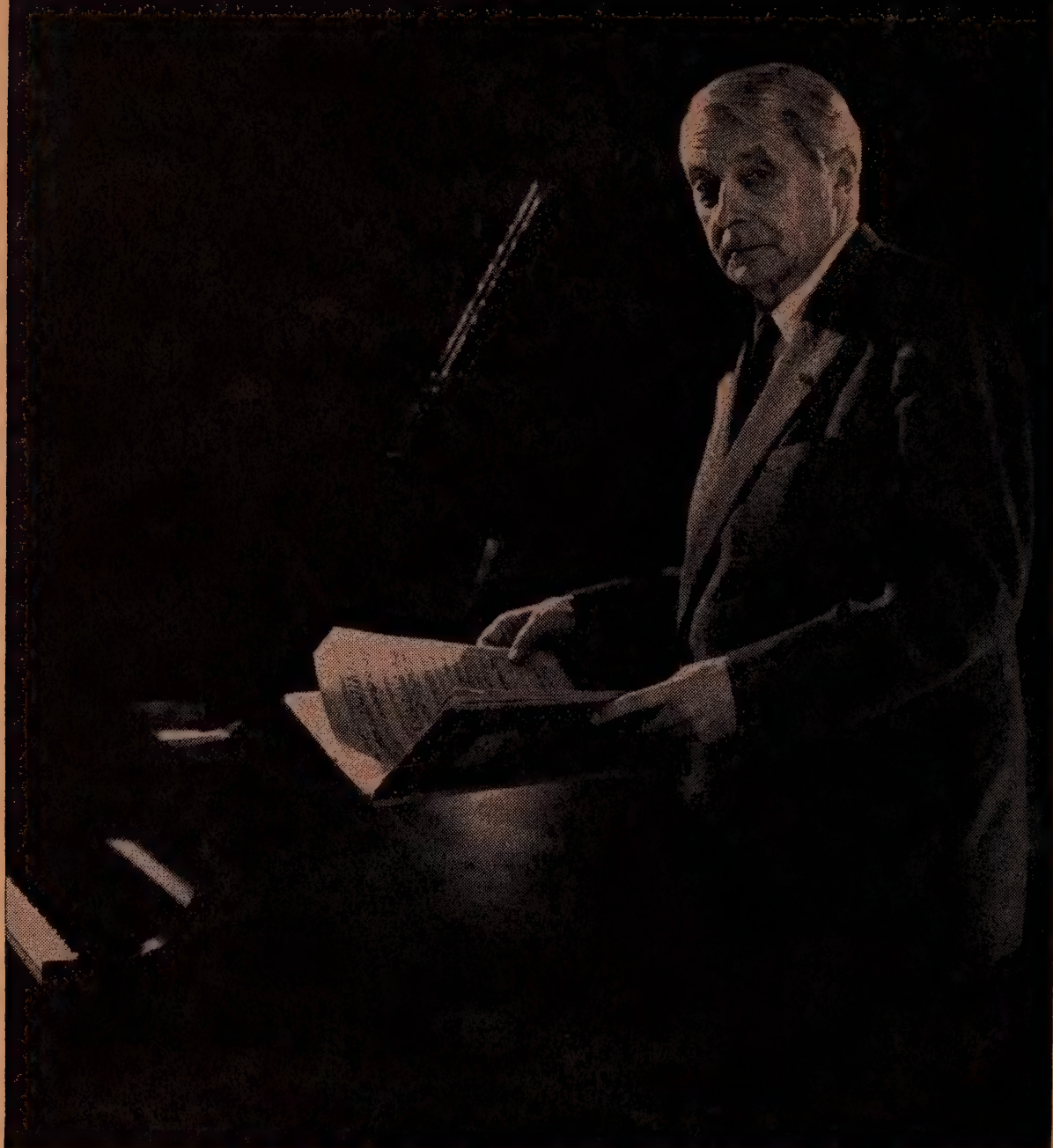
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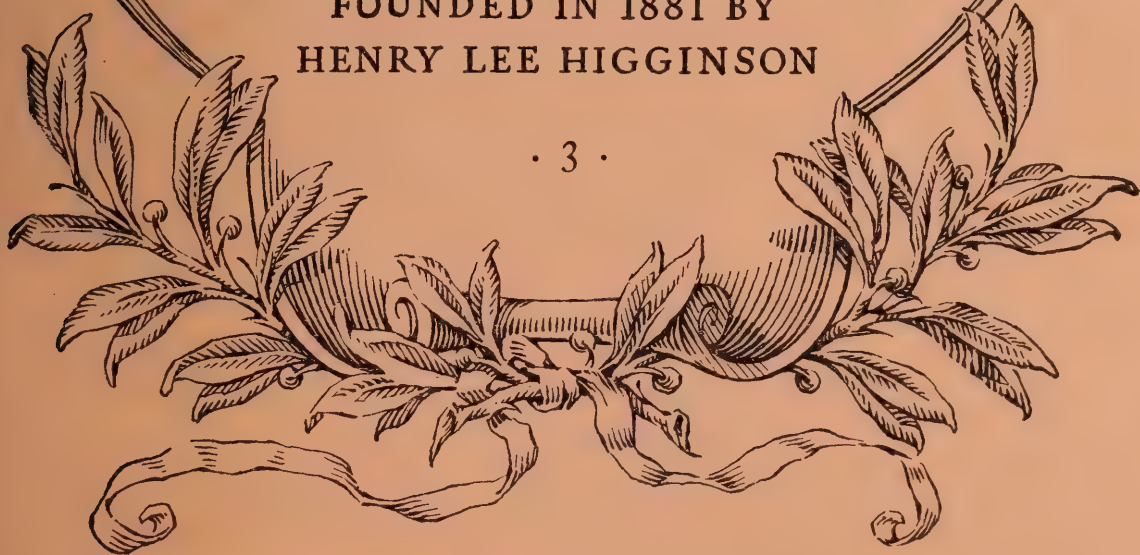
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with historical and descriptive notes by

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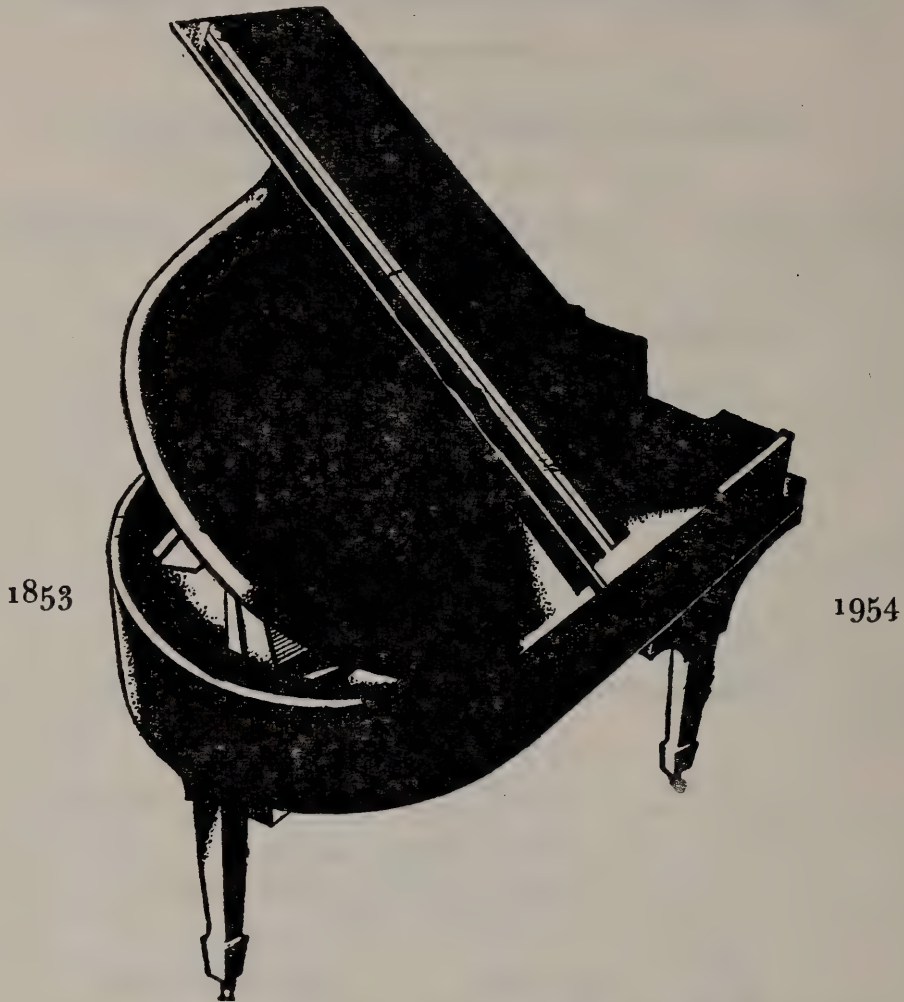
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SIBELIUS....."The Swan of Tuonela," Legend from
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PIERRE MONTEUX

PIERRE MONTEUX was born in Paris, April 4, 1875. He began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe, introducing such music as Stravinsky's *Petrouchka*, *Le Sacre du Printemps*, and *Ros-signol*; Ravel's *Daphnis et Chloé* and Debussy's *Jeux*. He toured the United States with the Ballet Russe in 1916-17. He conducted at the Paris Opéra and his own Concerts Monteux in Paris. He became conductor at the Metropolitan Opera House in 1917-18 and was the conductor of the Boston Symphony Orchestra 1919-1924. In the ten years following he was a regular conductor of the Amsterdam Konzerthgebouw and the Orchestre Symphonique de Paris. He became conductor of the San Francisco Orchestra in 1935, a position from which he has now retired. Mr. Monteux returned to conduct the Boston Symphony Orchestra January, 1951, each season since, in Boston, and at Tanglewood. He shared with Mr. Munch the concerts of the European tour in May, 1952, the transcontinental tour in May, 1953.

He conducts as guest of the Metropolitan Opera Company.

OVERTURE TO *DIE ZAUBERFLÖTE* ("THE MAGIC FLUTE")

By WOLFGANG AMADEUS MOZART

Born January 27, 1756, Salzburg; died December 5, 1791, Vienna

Composed in 1791, "The Magic Flute" was first performed on September 30 at the *Theater auf der Wieden*, close to Vienna. The libretto was announced as by Emanuel Schikaneder, who was also the impresario and the Papageno in the cast. The opera, translated into various languages, spread across the continent. The first performance in Paris was probably August 23, 1801, when it was called "*Les Mystères d'Isis*." It appeared in Milan at La Scala, April 15, 1816; in London, where it was sung in Italian, May 25, 1819. Philip Hale notes a performance in English at the Park Theatre in New York, April 17, 1833, but states that "the first performance in that city worthy of the name was in Italian at the Academy of Music, November 21, 1859." The same Company brought the opera to Boston in 1860, where it was performed on January 11 in Italian and when Theodore Thomas was Concertmaster in the orchestra. Some "mutilated version" may have been performed in Boston before that time. The first performance in the original German language was on October 18, 1864.

The Overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones and strings.

IT WAS on September 28, 1791, two days before the first performance, that Mozart, having completed the score of his opera in great haste, wrote out its Overture. Three solemn chords, taken from the priestly music of the second act, music of Freemasonry, are given out by the full orchestra, the trombones lending their special color. The introductory adagio is followed by a lively fugue, first set forth by the strings. The fugue has no recurrence in the opera itself, but is easily associated with the sprightly music of Papageno. There is a brief return to the adagio chords of the Introduction and a development in which the sonata and fugue forms are blended.*

When in the summer of 1791 Mozart was approached by Schikaneder, the actor manager, with a proposal for a light comic piece in the

* The original manuscript of the opera has been described by Schnyder von Wartensee: "The composer ruled his paper in twelve staves, and was thus compelled at times to write additional instrumental parts on separate sheets. It is evident that Mozart first sketched the opera from beginning to end with astonishing rapidity. This portion was written with very black ink and was just sufficient to prevent his forgetting the idea. It is confined to the voice parts and the text almost without exception until toward the close; the orchestration is very rarely written in and then only with one instrument or another. The subsequent completion of the score is discernible by the paleness of the ink; it is so pale that many parts of the overture are now nearly illegible."

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popular style of the moment, Mozart answered: "If I do not bring you out of your trouble and if the work is not successful, you must not blame me; for I have never written magic music." "*Die Zauberflöte*" was certainly a departure from Mozart's customary style. Attached to the Viennese Court, he had composed his last three operas in the more elegant Italian manner and language. He had not set a German text since "*Die Entführung aus dem Serail*" of 1782. But the musical possibilities of his own language appealed to him; nor was he ever afflicted with a false sense of dignity. Without prospects from the new Emperor, Leopold II, who was not musically inclined, he was badly in need of money and was probably entirely ready to join his friend in catering to a general public, a readiness which might have led to good profits. Schikaneder knew his public by direct contact from the boards, for he was a successful comedian and, after a fashion, a singer. He also knew his public by long and close attention to the box office. His prescription for success was modelled on a fairly definite pattern, which could

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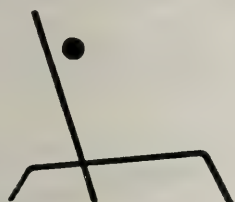
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be compared to the more modern pantomime, or "extravaganza." This pattern is discernible in a light opera which a rival producer named Marinelli had brought out in June, entitled "*Kaspar der Fagottist, oder Die Zauberzither*" ("Kaspar the Bassoonist, or The Magic Zither"), to music by Wendel Müller. Audiences looked for a fulsome comedy part, and Kaspar had become a favorite character type with the Viennese. There must be lilting tunes and a spectacle based on fairy-tale adventures, Oriental settings, and the introduction of wild animals, either in the flesh or in *papier-mâché*. The rival piece had just these trappings and Schikaneder sought to find a match for them in a book of quasi-Oriental fairy tales, "*Dschinnistan*," edited by Wieland. The story "Lulu, or The Enchanted Flute," by Liebeskind, furnished the idea of a magic flute, and other stories provided other situations.

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"THE SWAN OF TUONELA," LEGEND FROM THE "*KALEVALA*,"

Op. 22, No. 3

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865

"The Swan of Tuonela" was composed in 1893 and first performed in Helsingfors on April 13, 1896, the composer conducting.

The first performance by the Boston Symphony Orchestra was given on March 4, 1911.

The piece is scored for English horn solo, with oboe, bass clarinet, 2 bassoons, 4 horns, 3 trombones, timpani, bass drum, harp and strings.

SIBELIUS began his series of works based upon the folklore of the "*Kalevala*" with "*Kullervo*" in 1892. "*En Saga*" of the same year was more general in subject. But his cycle of four musical "Legends," describing the exploits of the hero Lemminkainen, was steeped in the spirit and letter of the "*Kalevala*."

The music grew from the composer's plan for an opera on a "*Kalevala*" subject, "The Creation of the Boat," which Sibelius undertook in 1893, himself preparing a text with the help of the author



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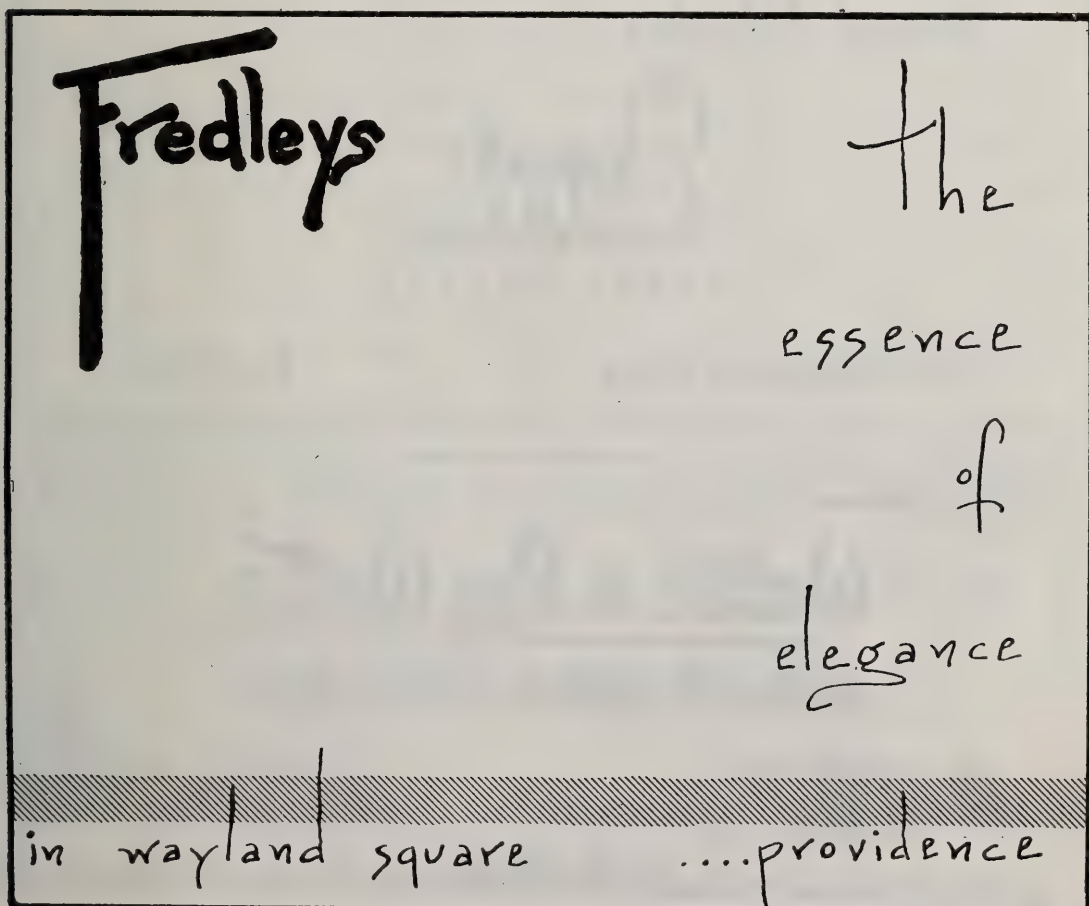
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J. H. Erkkö. He was advised that the libretto was unsuitable for operatic purposes, and abandoned the idea. But he had already composed a prologue to the opera, and this became "The Swan of Tuonela." In 1895 he added to this one three more "legends," based upon the exploits of Lemminkäinen: "Lemminkäinen and The Maidens," "Lemminkäinen in Tuonela," and "The Return of Lemminkäinen." After conducting the cycle in 1896, Sibelius made a revision for a performance in the following year.

The following inscription appears upon the score of "The Swan of Tuonela":

"Tuonela, the land of death, the Hell of Finnish mythology, is surrounded by a large river with black waters and a rapid current on which the Swan of Tuonela floats majestically, singing."

The "lively" Lemminkäinen, a hero of the epic, woos the maiden of *Pohjola* (which was the legendary name of the northland), but must obtain the consent of her mother, Louhi, "the old and gap-toothed dame of Pohja." This hag, in whom more than one villainy in the "*Kalevala*" has its source, sets impossible labors upon Lemminkäinen. He must capture on snowshoes the Elk of Hiisi, he must bridle "the fire-breathing steed" of Hiisi. He brings both to her, but she contrives a third task which can only result in his death. He must shoot a swan



which glides upon the river of Tuonela. In the fourteenth Runo of the "*Kalevala*" it is told how Lemminkainen descends to the underworld, armed with his "twanging crossbow," and stalks the shores of "Tunoni's murky river." But the blind old cowherd Märkähattu has long awaited him.

"From the waves he sent a serpent,
Like a reed from out the billows;
Through the hero's heart he hurled it —"

The body is hewed into five pieces by the son of Tuoni, and cast into the turbulent waters. In the fifteenth Runo there are magnificent pages which tell of the heroic efforts of Lemminkainen's mother to find her boy. She invokes all the forces of nature to aid her search, and having found him, uses the "magic balsam" of the bees to heal the wounds and restore life to the veins.

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SYMPHONY IN E-FLAT MAJOR, No. 3, "RHENISH," *Op.* 97

By ROBERT SCHUMANN

Born at Zwickau, Saxony, June 8, 1810; died
at Endenich, near Bonn, July 29, 1856

Schumann completed his Third Symphony in December, 1850, at Düsseldorf, and gave it its first performance as conductor of the *Allgemeine Musikverein* of that town, February 6, 1851. On February 25 he conducted a performance at Cologne, and gave a second Düsseldorf performance on March 13. Julius Reitz introduced the work at the *Gewandhaus* in Leipzig on December 8 of the same year. The first performance in England was December 4, 1865 under the conductorship of Luigi Arditi, in London. But the Symphony had been heard in New York by the Philharmonic Society there, February 2, 1861, Theodore Eisfeld, conductor. The first performance in Boston was at a concert of the Harvard Musical Association, February 4, 1869, the first performance by the Boston Symphony Orchestra, November 23, 1883.

The symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 valve and 2 natural horns, 2 trumpets, 3 trombones, timpani and strings.

It was published in October, 1851.

THE Third Symphony, Schumann's last large symphonic work (the Symphony in D minor, numbered four on account of its revision, was really the second in order) belongs to a moment of significant change in his way of life. Two months before he had arrived at Düsseldorf with Frau Clara Schumann to take up his first regularly salaried post as orchestral and choral conductor in the Rhine town. Schumann had undertaken his new obligations with misgivings: for one reason because he doubted the competence of the musicians and singers in so provincial a town; for another the shy and retiring musician dreaded the prospect of dealing with large groups of people, and the onerous routine involved. "You know very well," he had written to Ferdinand

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Hiller, his predecessor, in considering the appointment, "that if we musicians live on sunny heights, the misfortunes of life cut all the deeper when they rise before us in their bare outlines; at least so it is with me who have a lively imagination." Schumann's first fears were set at rest. Undertaking his first choral and orchestral rehearsals, he was much pleased with the discipline and ability of the worthy Rhinelanders whom Mendelssohn and later Hiller had thoroughly drilled and disciplined. Their cordiality and obvious respect for the distinguished couple who had come to control their musical destinies touched both Robert and Clara. The two were yet to learn that the provincial veneration could not extend to a true understanding of Schumann's serious idealism, nor could it endure. Under the faltering hand of the solitary creative artist, who was never meant to lead, discipline was gradually replaced by disorder and confusion.

The Schumanns arrived in Düsseldorf on September 2, of 1850. In October, Robert composed his 'cello concerto, and, still finding time and quiet for creative work, followed it in November with the Symphony in E-flat major. Images of the Rhine and thoughts of its people were undoubtedly in Schumann's mind as the symphony took shape. Sir George Grove has stated (without giving his authority) that Schumann had planned a symphony suitable for the Rhine Festival even before leaving Saxony. Whether or not this was so, the composer could not have forgotten his delight in the Rhine country from an expedition of his student days, and these memories would have been revived on his return by the scenic beauties about him and the simple hospitality of the inhabitants. On the last Sunday of the month of their arrival, the Schumanns made a visit to Cologne. "We went by way of a distraction," wrote Clara in her diary, "and were en-

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chanted by the first glimpse of it from Deutz, and above all by the sight of the magnificent cathedral which even on closer inspection surpassed our expectations. . . . After dinner we went to the Belvidere, where we had a glorious view of the Rhine and from which we saw the Siebengebirge which we had hoped to visit." J. W. von Wasielewski, who was in the advantageous position of being Schumann's concertmaster at the time, and later his biographer, states that the idea for the Symphony in E major "was first conceived, so the composer said, on seeing the cathedral at Cologne."

Frau Schumann noted in her diary, under date of November 16: "Robert is working at something. I do not know what it is, as he does not tell me." The new score was of course the E-flat major Symphony, upon which he had begun to work on the second of November. The manuscript score reveals that the first movement was completed November 23, the second November 29, the third December 1, and the entire symphony December 9. On November 12 he had witnessed the ceremony at the Cologne cathedral of the elevation of the Archbishop von Geissel to the rank of Cardinal. The spectacle seems to have inspired the solemn and mysterious additional movement (the fourth in order) in which the trombones are so impressively introduced. When the Symphony was first performed, this movement bore the heading "in the character of an accompaniment to a solemn ceremony" (*im Charakter der Begleitung einer feierlichen Zeremonie*). But the composer omitted this title when the score was published and left the simple direction "*feierlich*." "We must not show our heart to the world," he said. "A general impression of a work of art is better; at least no preposterous comparisons can then be made." He also said: "I wished national elements to prevail, and I think I have succeeded."

After the first performance of the Symphony, Clara Schumann wrote in her diary: "The creative power of Robert was continually renewed

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in melody, harmony and form. . . . I can not say which one of the five movements is my favorite. The fourth is the one that at present is the least clear to me; that it is most artistically made — that I hear — but I cannot follow it so well, while there is scarcely a measure in the other movements which remains unclear to me; indeed to the layman this symphony, especially in its second and third movements, is easily intelligible.” The perplexity of the honest Clara can hardly be attributable to the inherent nature of the music in such simple and straightforward writing as this. It would seem that she could not reconcile her thoughts at once to the interpolation of an extra movement in the tradition-bound symphonic procedure.

Schumann wrote to Simrock the following month of the Symphony that it “perhaps mirrors here and there something of Rhenish life.” Although he did not himself attach the word “Rhenish” to the score, there can be no doubt that he deliberately aimed to write a symphony for the pleasure and direct understanding of the people who surrounded him at the time, so far as the intensely individual Schumann could write for a populace. A similar purpose is indicated by his later Festival Overture with chorus on the “*Rheinweinlied*.” Yet the “Rhenish” Symphony on its first performance, and even on its repetition at Düsseldorf, is reported to have had no more than a tepid reception.



The following analysis was made by Lawrence Gilman:

The first movement of the *Rhenish* Symphony opens without introduction (*Lebhaft*, E-flat major, 3-4) with a sweeping and heroic theme, announced by the full orchestra, *forte*, which for some hearers bears a spiritual if not a musical affinity with the opening subject of Brahms' Third Symphony.* The rhythm of the initial three measures of Schumann's theme is effectively employed in the evolution of this subject. Oboe and clarinet, accompanied by other woodwinds and low strings, introduce the second theme, of a wistful character (G minor), with the violins and flute adding their voices to its gentle cantilena.

The energetic rhythm of the principal theme returns, there are two *fff* outbursts, a swift subsidence, and we hear the second subject handed from the top to the bottom of the orchestra: the flute sings it, *p*, and is answered in imitation by the 'cellos and double-basses. The movement rises to a high pitch of heroic exultation, with the horns and trumpets wreaking themselves upon the chief theme.

The Scherzo (*Sehr mässig*, C major, 3-4) opens with a theme for violas, 'cellos, and bassoons, accompanied by chords of the violins, horns, trumpets, timpani, and double-basses, which some have declared to be a modified version of the “*Rheinweinlied*” — a theme “of rather ponderous joviality,” which, remarked Mr. W. F. Apthorp, “well suits the drinkers” ‘*Uns ist ganz cannibalisch wohl, als wie fünf*

* Yet Donald Francis Tovey was continually reminded by this movement of Beethoven's “Eroica”, in the same key.—J.N.B.

hundert Säuen!" in the scene in Auerbach's cellar in Goethe's *Faust*." There is a more vivacious counter-theme for the strings and woodwind. In the Trio, horns, trumpets, clarinets, and bassoons have a contrasting melody in A minor above a pedal-point on C.

The third movement (*Nicht so schnell*, A-flat major, 4-4), is a lyric interlude between the jovialities of the scherzo and the solemn pomp of the "Cathedral Scene." It is scored only for woodwind, two horns, and strings, and is derived from two themes. The first, sung by a quartet of clarinets and bassoons, *piano* and *dolce*, over an accompaniment of violas and pizzicato 'cellos, has suggested to some the air, "*Tu che a Dio*," in *Lucia di Lammermoor*, though the resemblance is not very striking. The second theme is a melody beginning with an ascending phrase in sixteenth-notes for the first violins, *pianissimo*.

The fourth movement is the so-called "Cathedral Scene" (*Feierlich*, E-flat major, 4-4). For this movement Schumann added three trombones to his score. The principal thematic material is supplied by the figure announced at once, *pianissimo*, by trombones and horns, against pizzicati of the strings. There are changes of time signature (to 3-2 and 4-2), and the key of B major has a brief reign; the movement ends in the initial tonality.

It was in this movement that Schumann remembered the impression made upon his mind by the solemn ceremony that he had witnessed in the Cathedral at Cologne upon the occasion of von Geissel's elevation to the Cardinalate.

The Finale of the Symphony (*Lebhaft*, E-flat major, 2-2) is that which is said to have been suggested by a Rhenish festival. The chief subject opens in the strings, *forte*, supported at first by woodwind and horns. The second theme (B-flat) is stated by the violins. Some have found in this movement a hint of the Rhine song, "*So leben wir, so leben wir alle Tage*." At the climax, we are reminded of the music of the "Cathedral Scene," and there is a brilliant coda.

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"FANTAISIE DE CONCERT", FOR PIANO AND ORCHESTRA, *Op. 56*

By PETER ILITCH TCHAIKOVSKY

Born in Votkinsk in the government of Viatka, Russia, May 7, 1840;
died in St. Petersburg, November 6, 1893

Composed in 1884, this "*Concert Fantasy*" had its first performance by the Russian Music Society in Moscow on March 6, 1885. The soloist was Sergei Taneyev. This work has not been performed in the Boston concerts of the Boston Symphony Orchestra, but was performed at its New York concert on January 20, 1892, when Julia Rivè King was the soloist, and at Sanders Theatre, Cambridge, on April 23, 1903, when Carl Stasny was the soloist. There was a performance at the Pops on June 12, 1938 (soloist, Albion Metcalf).

The accompanying orchestra consists of 3 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, bells, tambourine, and strings. The score is dedicated differently in two editions—to Sophie Menter and to Annette Essipoff, both well-known piano virtuosos at the time.

THIS *Fantasy* was Tchaikovsky's third essay in the piano and orchestra field. His first, and best-known Concerto, in B-flat minor, was composed in 1875, his second, in G major, in 1880. Still another piano concerto, in E-flat major, was a re-writing in 1893 of a discarded symphony. The composer indicated that the first of the two movements of the *Fantasy*, *quasi rondo*, could be formed as an independent work and for this purpose wrote a more extended and brilliant ending. This ending will be used in the present performances, even though the second movement, *Contrastes*, will be played as well.

In the introduction (*andante mosso*) trombones and trumpets announce a theme which the orchestra develops to an accompaniment mostly of chords and figures by the piano. There is a cadenza of considerable length and further development before the closing. In the second movement, *andante cantabile*, the piano solo plays the principal melody over light arpeggio chords. The melody becomes a duet with the cello. A second theme is introduced by the strings, while the piano continues in an ornamental rôle. A lively melody from the clarinets brings in a faster section. There is a climax and a return to the first tempo. The horn solo and first violin have an expressive dialogue. The piano takes an increasingly important place, although momentarily interrupted by a recurrence in the orchestra by the initial tranquil theme. There is a return to *vivace* and an acceleration to a brilliant close.

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VERA FRANCESCHI

VERA FRANCESCHI was born in San Francisco, studied in the Santa Cecilia Conservatory in Rome, later at the Manhattan School of Music in New York, and returned to Europe on a Fulbright Scholarship. Her teachers have included Harold Bauer, Robert Casadesus, Alfredo Casella and Marcel Ciampi. Giving concerts and playing with orchestras in Europe and this country, she has made a practice of introducing American music abroad and European music here. Miss Franceschi appeared as soloist in the Berkshire Festival in Lenox last summer under the direction of Mr. Monteux.



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"DON JUAN," TONE POEM (AFTER NIKOLAUS LENAU), *Op.* 20

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, Sept. 8, 1949

Don Juan was published in 1890, and dedicated "to my dear friend Ludwig Thuille." The first performance of "Don Juan" took place at Weimar under the composer's direction, November 11, 1889. Arthur Nikisch led the first American performance at a Boston Symphony concert, October 31, 1891.

The orchestration calls for 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, cymbals, triangle, bells, harp and strings.

THE Grand Ducal Court Orchestra at Weimar acquired in the autumn of 1889 an "assistant Kapellmeister" whose proven abilities belied his years. Richard Strauss was then only twenty-five, but he had taken full charge of the Meiningen Orchestra for a season (1885-86), and then had taken subordinate control at the Munich Opera. As a composer he had long made his mark, and from orthodox beginnings had in the last three years shown a disturbing tendency to break loose from decorous symphonic ways with a "Symphony" — *Aus Italien*, and a "Tone Poem" — *Macbeth*. He had ready for his Weimar audience at the second concert of the season a new tone poem, *Don Juan*, which in the year 1889 was a radical declaration indeed. If many in the auditorium were dazed at this headlong music, there was no resisting its brilliant mastery of a new style and its elaborate instrumentation. There were five recalls and demands for a repetition. Hans von Bülow, beholding his protégé flaunting the colors of the anti-Brahms camp, was too honest to withhold his enthusiasm. He wrote to his wife: "Strauss is enormously popular here. His *Don Juan*, two days ago, had a most unheard-of success." And producing it at Berlin a year later, he wrote to its creator, "Your most grandiose *Don Juan* has taken me captive." Only the aging Dr. Hanslick remained unshaken by the new challenger of his sworn standards. He found in it "a tumult of dazzling color daubs," whose composer "had a great talent for false music, for the musically ugly."

The *Don Juan* of Lenau, whom Strauss evidently chose in preference to the ruthless sensualist of Byron or Da Ponte, was a more engaging figure of romance, the philosopher in quest of ideal womanhood, who in final disillusion drops his sword in a duel and throws his life away. Lenau said (according to his biographer, L. A. Frankl): "Goethe's great poem has not hurt me in the matter of *Faust* and Byron's *Don Juan* will here do me no harm. Each poet, as every

human being, is an individual 'ego.' My Don Juan is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."

Strauss, sending the score to Bülow for performance, stipulated, after detailed directions as to its interpretation, that no thematic analysis should be given out. He considered that three quotations from the poem, characterizing speeches of the hero, should suffice to make his purpose clear, and these verses were printed in the score. They are here reproduced in the translation of John P. Jackson:

(To Diego)

O magic realm, unlimited, eternal,
Of glorified woman — loveliness supernall!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss.
Through every realm, O friend, would wing my flight,
Wherever beauty blooms, kneel down to each,
And — if for one brief moment — win delight.

(To Diego)

I flee from surfeit and from rapture's cloy,
Keep fresh for beauty service and employ,
Grieving the one, that all I may enjoy.
The fragrance from one lip today is breath of spring;
The dungeon's gloom perchance tomorrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours unfurbish'd and regilded;
A different love has this to that one yonder —
Not up from ruins be my temple builded.
Yea, love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire — here resurrection;
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique!
So must the love be that would beauty seek!
So long as youth lives on, with pulse afire,
Out to the chase! To victories new aspire!

(To Marcello)

It was a wondrous lovely storm that drove me;
Now it is o'er; and calm all 'round, above me;
Sheer dead is every wish; all hopes o'ershrouded.
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

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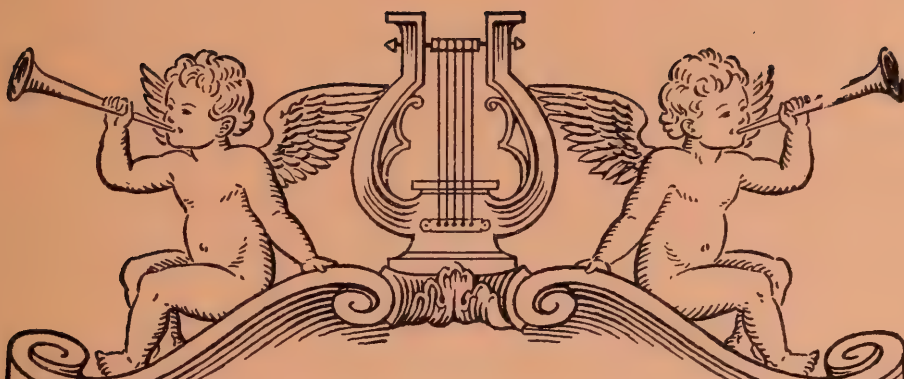


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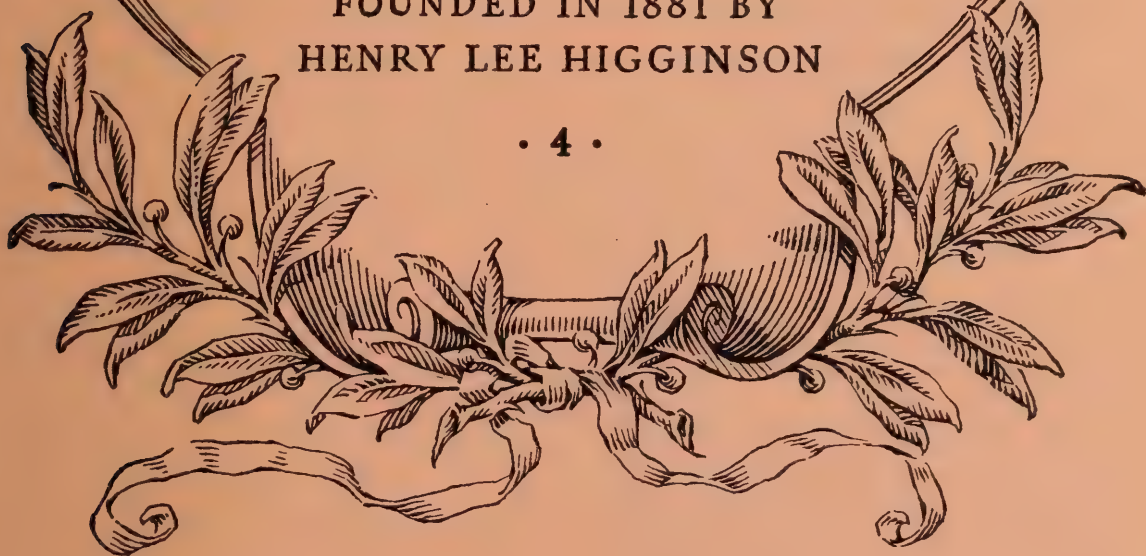
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with historical and descriptive notes by

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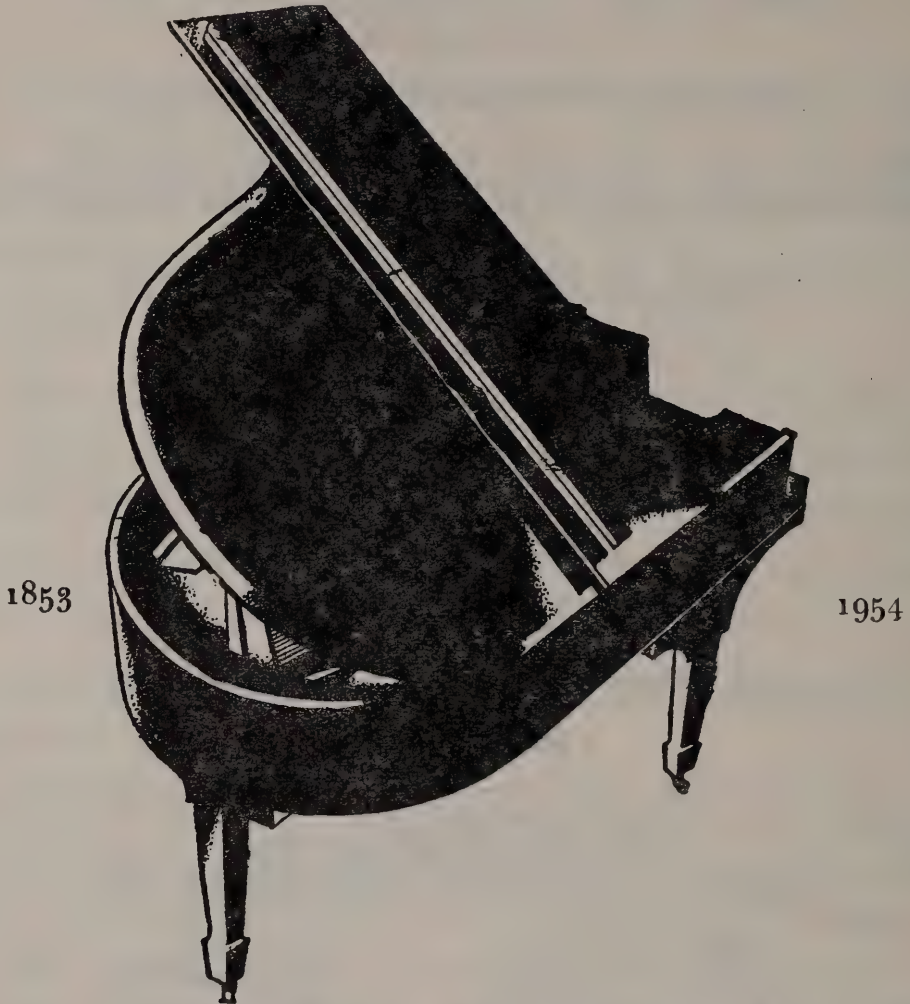
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- I. Overture
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- III. Gavotte I; Gavotte II
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- V. Gigue

DEBUSSY....."La Mer," Three Orchestral Sketches

- I. De l'aube à midi sur la mer
- II. Jeux de vagues
- III. Dialogue du vent et de la mer

INTERMISSION

BRAHMS.....Symphony No. 2, in D major, *Op. 73*

- I. Allegro non troppo
 - II. Adagio non troppo
 - III. Adagietto grazioso, quasi andantino
 - IV. Allegro con spirito
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OVERTURE (SUITE) NO. 3 IN D MAJOR FOR ORCHESTRA

By JOHANN SEBASTIAN BACH

Born at Eisenach, March 21, 1685; died in Leipzig, July 27, 1750

This "Overture" calls for 2 oboes, 3 trumpets, timpani, first and second violins, violas and basso continuo.

Philip Hale found a record of a performance in Boston under Theodore Thomas, October 30, 1869, and another by the Harvard Musical Association, January 20, 1870.

BACH's "overtures," as he called them, of which there are four, have generally been attributed to the five-year period (1717-23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art — it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music, half of the "Well-tempered Clavichord," the "Inventions." Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

The first suite, in C major, adds two oboes and bassoon to the strings. The second, in B minor, is for solo flute and strings. The last two suites, which are each in D major, include timpani and a larger wind group; in the third suite, two oboes and three trumpets; in the fourth suite, three oboes, bassoon and three trumpets.

The "overtures," so titled, by Bach were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an "*ouverture*," there is no doubt that the French *ouverture* such as Lulli wrote was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg Muffat introduced the custom into Germany, and Bach followed him.

Bach held to the formal outline of the French *ouverture*, but extended and elaborated it to his own purposes.

In the dance melodies of these suites, Albert Schweitzer has said "a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

The "*ouverture*" of the third suite, which is its main substance, consists of a *grave*, a *vivace* on a fugued figure, and a return of the *grave* section, slightly shorter and differently treated. The air, *lento* (which certainly deserves its popularity, but not to the exclusion in lay experience of many another beautiful air by this composer), is scored for strings only. The Gavotte is followed by a second gavotte, used in trio fashion (but not more lightly scored as was the way with early trios), the first returning *da capo*. The *Bourrée* (*allegro*) is brief, the final *Gigue* more extended but nevertheless a fleeting *allegro vivace*.

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By CLAUDE DEBUSSY

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862;
died at Paris, March 25, 1918

It was in the years 1903-05 that Debussy composed *La Mer*. It was first performed at the Concerts Lamoureux in Paris, October 15, 1905. The first performance at the Boston Symphony concerts was on March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States).

La Mer is scored for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 3 bassoons, double bassoon, 4 horns, 3 trumpets, 2 *cornets-à-pistons*, 3 trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, 2 harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

WHEN Debussy composed *La Mer: Trois Esquisses Symphoniques*, he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *L'Après-midi d'un Faune* of

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1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *Pelléas et Mélisande* was a recent event (1902). Piano, chamber works, songs were to follow *La Mer* with some regularity; of larger works the three orchestral *Images* were to occupy him for the next six years. *Le Martyr de St. Sebastien* was written in 1911; *Jeux* in 1912.

In a preliminary draft* of *La Mer*, Debussy labeled the first movement "*Mer Belle aux Iles Sanguinaires*"; he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title "*Jeux de Vagues*" he kept; the finale was originally headed "*Le Vent fait danser la mer.*"

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beauti-

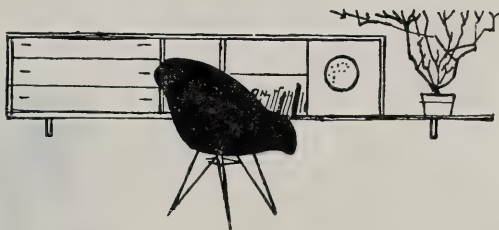
* This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.



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ful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *La Mer*. His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *La Mer*, it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, *Poissons d'or*, of 1907, was named from a piece of lacquer in his possession.

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ENTR'ACTE

ARE MUSIC CRITICS WANTED?

By SIR THOMAS BEECHAM, Bt.

From the Sunday Times, London, August 15, 1954

Under the title "Some Prejudices and Exaggerations," Sir Thomas Beecham wrote three articles for the *Sunday Times*. The first, "National Ignorance," was a plea for more enlightenment for his people through the removal of restrictions upon the press and upon travel. In the second, "Against TV Monopoly," he favored commercial television in his country, speaking from his experience of its advantages in ours. His third contribution is here quoted.

A FEW years ago I was one of a gathering of about a dozen persons, all of them undisputed leaders of their profession and figures of international repute. There arose an animated discussion on criticism, and with one dissenting voice all present declared that the music critic was an wholly unwanted, undesirable and useless member of the community. The dissenter was myself.

My colleagues held the view that there were only three parties essential to our art: the composer, his interpreter and the public. Music was a far too intangible thing to be written about as one did of books,

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pictures, or even plays. Being all sound and no sense, something at all events without explicit meaning, anything said about it could be only the emotional reaction of some individuals; and as no two individuals are alike, it was impossible to regard criticism as being subject to any known law of reasoning. Critics of literature there had been of whom it was still possible to speak with some measure of respect, but there never had yet been a music critic who had left an abiding impression upon his generation. Was it therefore worthwhile continuing to regard the fraternity with sentiments other than those of derision or at least indifference?

I admitted that the increasing popularity of music had generated a disconcerting number of persons who without apparent qualifications had been employed by journals in every country to vent their views upon it. But this applied to almost every other department of public interest and must be accepted as one of the minor misfortunes of the age. There have always been, however, a few distinctly odd and slightly intriguing fellows upon whom the sound of music acts as does the wind upon an Aeolian harp, who have received strange impressions from it, and have had the capacity to reduce them to readable prose.

It may be that all of them have succeeded in enunciating occasion-

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ally some extraordinary heresy of view which has roused to fury half the civilized universe, and it is unfortunately by these indiscretions that most writers on music of a bygone age are remembered today. Their good deeds are forgotten.

Having delivered this little argument for the defense, I should like to indicate some tendencies in present-day music criticism which I consider to be ill-advised and even presumptuous.

The metropolitan world of music recently awoke to read an announcement in a leading morning journal with mixed feelings of astonishment and hilarity. In language borrowed from the most authoritative kind of Papal Bull it informed its readers that henceforth it was to be regarded as the one and only judge of what it considered to be "style" in every composer from Tallis to Stravinsky. All practising musicians were ruled out of calculation for this high and delicate office; conductors especially, upon the ground that they, poor creatures, never really knew what they were doing. More specifically, the allegation against us was that on the morning following an evening concert none of us had the slightest recollection of how we had played the pieces making up our programs.

For days afterwards I carried this proclamation about with me, repeating softly a reversal of the old Cartesian doctrine of the proof of existence: *non cogito, ergo non sum*.* I was asked to forget all those many and laborious hours when I discussed with half the composers of Europe and most of my fellow interpreters the different aspects of playing and interpretation on the morrow of the night before, and to entertain uneasy apprehension that the better part of my long task had been in vain.

There is a pretty little habit, not confined to one newspaper, of re-

* I do not think, therefore I am not.

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ferring to an anonymous and hitherto unknown type of person as the "purist." When any member of my own inferior occupation has managed to reanimate some piece hitherto esteemed to be "unexciting" and therefore "taken for granted," and worst of all has succeeded in interesting his audience, he has almost invariably been warned that although this sort of thing may be well enough in a showy and superficial way, it is hardly likely to satisfy this shadowy personage known as the "purist."

Now I can testify with my hand upon my heart that never have I come across any person of musical consequence who evinced the smallest desire to be known as a "purist." Quite the contrary, and I suggest in all seriousness that such a person exists only in the imagination of those who are incommoded or affronted by any sign of vitality or genuine human expression in the performance of some fairly well-known piece.



There are sundry other manifestations of this modern capacity to create bogey-men for the purpose of intimidating sections of the public in the way foolish nannies delighted to terrify children in the good old days. But perhaps the worst examples of the overweening ambition to be regarded as figures of importance in our musical life are the gentlemen who from time to time issue catalogues of gramophone records. In these we find mention of almost every musical composition of interest written during the last 300 years — choral, operatic, symphonic, vocal, chamber work, together with the vast amount of material devoted to the pianoforte, violin, and other solo instruments. The authors are not content to limit their efforts to informing the public what

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records have been made of these thousands of pieces, and by whom; but proceed to offer criticism on each one of them.

Now I have not the slightest hesitation in asserting that this is an wholly impossible task. To accomplish it even adequately would require the labours of half a dozen really first-class musicians operating in committee over a period of a year or two.

It has been my privilege to be acquainted on terms of some familiarity with virtually all the leading composers of the last fifty years and more. Some of these were men of advanced years when I was yet a young man, and consequently were able to instruct me as to what was in the mind of the generation of great men before them as to the correct interpretation of their works. In the so-called opinions expressed by these compilers of recordings, I read frequently laudatory puffs of renderings that almost all the distinguished persons to whom I have referred would have condemned out of hand.

Any attempt to cover the whole field of music without the background of experience and knowledge necessary for such a task, not to speak of the qualifications of sensibility and musicianship, is approaching perilously near charlatanry. Anyway, the effort is vain and ridiculous.

I conclude by reminding readers of these articles that the title I gave them, "Prejudices and Exaggerations," has reference not to mine but to those of other people.



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SYMPHONY NO. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in the orchestra's first season (February 24, 1882).

The orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, strings.

BRAHMS' mystifications and occasional heavy pleasantries in his letters to his friends about an uncompleted or unperformed score show more than the natural reticence and uncommunicativeness of the composer. A symphony still being worked out was a sensitive subject, for its maker was still weighing and doubting. It was to be, of course, an intimate emotional revelation which when heard would certainly become the object of hostile scrutiny by the opposing factions. Brahms' closest friends dared not probe the privacy of his creative progress upon anything so important as a new symphony. They were grateful for what he might show them, and usually had to be content with hints, sometimes deliberately misleading.

Having produced a First Symphony at great pains over a number of years and read many overstatements from friends and foes alike about its "somber" and "tragic" character, it took him just a year to follow it up with a symphony bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless. Brahms no doubt preferred to let his friends find this out for themselves when they should hear the finished product in public performance.

Even Max Kalbeck, the official biographer who recorded every move of the *Meister*, was forced to speculate as to whether Brahms could have written his D major Symphony in a single year, which is to say in a single summer, or whether perchance he may have laid its plan and its theme concurrently with the First. The interesting thing about Kalbeck is that he had extracted from Brahms no evidence whatsoever on this point.

Brahms almost gave away the secret of his Second Symphony when, in 1877, he wrote to Hanslick from Pörschach on the Wörthersee,

A Report

To Friends, New and Old



During this season's effort to secure funds to maintain the Boston Symphony Orchestra, a total of 4214 persons and business firms have been enrolled as Friends. Contributions have ranged from \$1.00 to \$5,000, totalling \$110,000 to date.

At this point the Orchestra considers itself fortunate in having supporters so numerous, so loyal, and so generous.

There remains some \$125,000 to be raised. If you have not yet sent your contribution, you are urged to do so now.



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where he was summering and, of course, composing. He mentioned that he had in hand a "cheerful and likable" ["*heiter and lieblich*"] symphony. "It is no work of art, you will say, Brahms is a sly one. The Wörthersee is virgin soil where so many melodies are flying about that it's hard not to step on them." And he wrote to the more inquisitive Dr. Billroth in September: "I don't know whether I have a pretty symphony or not — I must inquire of skilled persons" (another jab at the academic critics). When Brahms visited Clara Schumann in her pleasant summer quarters in Lichtenthal near Baden-Baden on September 17, 1877, Clara found him "in a good mood" and "delighted with this summer resort." He had "in his head at least," so she reported in a letter to their friend Hermann Levi, "a new symphony in D major — the first movement is written down." On October 3, he played to her the first movement and part of the last. In her diary she expressed her delight and wrote that the first movement was "more skillfully contrived [*in der Erfindung bedeutender*] than the opening movement of the First, and prophesied: "He will have an even more striking public success than with the First, much as we musicians admire the genius and wonderful workmanship" of that score. When Frau Schumann and her children were driven from Lichtenthal by the autumn chill, Brahms remained to complete his score.

In Vienna in December the Symphony was given the usual ritual of being read from a none-too-legible four-hand arrangement by Brahms. He and Ignaz Brüll played it in the piano warerooms of Friedrich Ehrbar. C. F. Pohl attended the rehearsals of the Vienna Philharmonic and reported to the publisher, Simrock, (December 27): "On Monday Brahms' new Symphony had its first rehearsal; today is the second. The work is splendid and will have a quick success. A da capo [an encore] for the third movement is in the bag [*in der Tasche*]." And three days later: "Thursday's rehearsal was the second, yesterday's was the final rehearsal. Richter has taken great pains in preparing it and today he conducts. It is a magnificent work that Brahms is giving to the world and making accessible to all. Each movement is gold, and the four together comprise a notable whole. It brims with life and strength, deep feeling and charm. Such things are made only in the country, in the midst of nature. I shall add a word about the result of the performance which takes place in half an hour. [December 30, 1877.]

"It has happened! Model execution, warmest reception. 3rd movement (Allegretto) da capo, encore demanded. The duration of the movements 19, 11, 5, 8 minutes.* Only the Adagio did not convey its

* This shows the first two movements as far slower than any present day practice. A recent timing of a Boston performance under Dr. Koussevitzky is as follows: 13½, 8, 5, 9. However, Richter may have repeated the exposition of the first movement, a custom now usually omitted.

NOTICE OF MEETING
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The twenty-first Annual Meeting of the Friends of the Orchestra will be held in Symphony Hall on Wednesday afternoon, March 30, 1955, at four o'clock for the transaction of such business as may properly come before the meeting.

Mr. Munch with members of the Orchestra will present a short program of music. After the program the Trustees will receive our Friends at tea in the upper foyer.

If you have not already joined you may do so now at the Box Office. All Friends enrolled by March 24th will be invited to attend this meeting.

PALFREY PERKINS
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expressive content, and remains nevertheless the most treasurable movement."

If Brahms as a symphonist had conquered Vienna, as the press reports plainly showed, his standing in Leipzig was not appreciably raised by the second performance which took place at the Gewandhaus on June 10. Brahms had yet to win conservative Leipzig which had praised his First Symphony, but which had sat before his D Minor Piano Concerto in frigid silence. Florence May, Brahms pupil and biographer, reports of the Leipzig concert that "the audience maintained an attitude of polite cordiality throughout the performance of the Symphony, courteously applauding between the movements and recalling the master at the end." But courteous applause and polite recalls were surely an insufficient answer to the challenge of such a music! "The most favorable of the press notices," continues Miss May, "damned the work with faint praise," and even Dörffel, the most Brahmsian of them wrote: "The Viennese are much more easily satisfied than we. We make different demands on Brahms and require from his music something which is more than pretty and 'very pretty' when he comes before us as a symphonist." This music, he decided, was not "distinguished by inventive power," it did not live up to the writer's "expectations" of Brahms. Dörffel, like Hanslick, had praised Brahms' First Symphony for following worthily in Beethoven's footsteps, while others derided him for daring to do so. Now Dörffel was disappointed to miss the Beethovenian drive. This was the sort of talk Brahms may have had in mind when he wrote to Billroth that the Symphony must await the verdict of the experts, the "*gescheite Leute*."

Considering the immediate success of the Second Symphony in other German cities, it is hard to believe that Leipzig and Herr Dörffel could have been so completely obtuse to what was more than

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"prettiness" in the Symphony, to its "inventive power," now so apparent to all, had the performance been adequate. But Brahms, who conducted at Leipzig, was not Richter, and the Orchestra plainly did not give him its best. Frau Herzogenberg who was present wrote in distress to her friend, Bertha Farber, in Vienna that the trombones were painfully at odds in the first movement, the horns in the second until Brahms somehow brought them together. Brahms, she said, did not trouble himself to court the favor of the Leipzig public. He offered neither the smoothness of a Hiller nor the "interesting" personality of an Anton Rubinstein. Every schoolgirl, to the indignation of this gentle lady, felt privileged to criticize him right and left.

All of which prompts the reflection that many a masterpiece has been clouded and obscured by a poor first performance, the more so in those pre-Brahms days when conducting had not developed into a profession and an excellent orchestra was a true rarity. When music unknown is also disturbingly novel, when delicacy of detail and full-rounded beauty of line and design are not apprehended by the performers, struggling with manuscript parts, when the *Stimmung* is missed by all concerned, including in some cases the conductor himself, then it is more often than not the composer who is found wanting.

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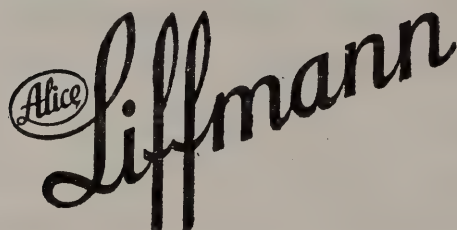
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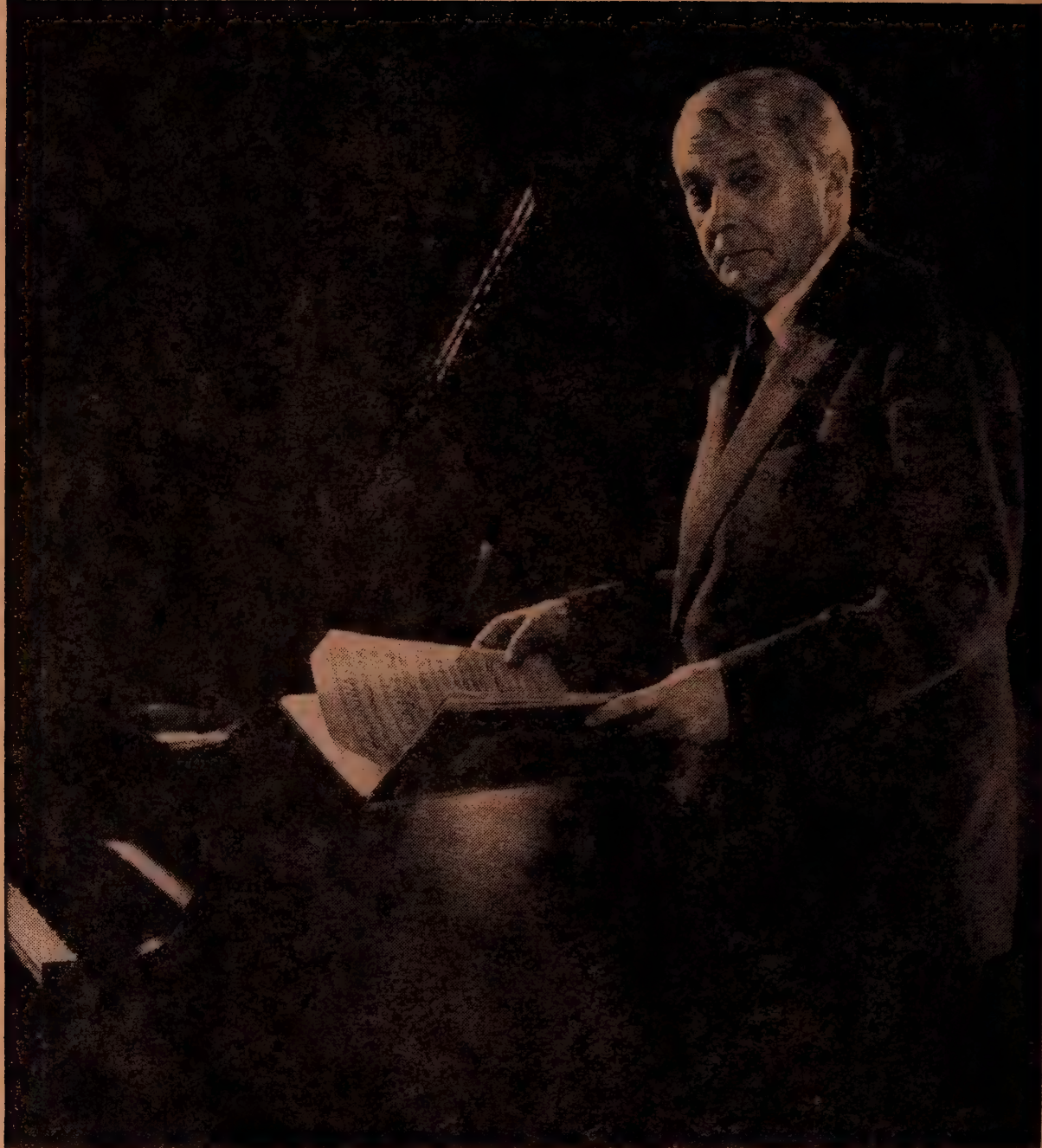
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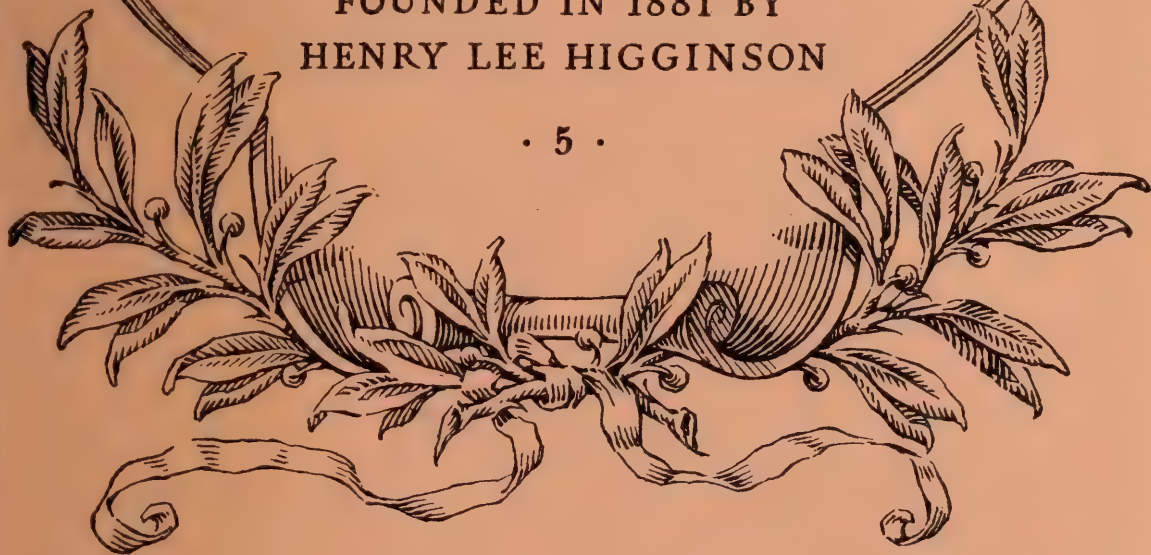
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A Beethoven Season

The Festival concerts for 1955, as planned by Mr. Munch, will be largely dedicated to the music of Beethoven, and will include the nine symphonies, *Fidelio* (Act II) in concert performance, the violin concerto, two piano concertos, and the principal overtures. Mr. Bernstein will conduct the *Missa Solemnis* in memory of Serge Koussevitzky. The Wednesday evening chamber series will consist of selected quartets, trios and sonatas of Beethoven.

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Concert Bulletin of the Fifth Concert

TUESDAY EVENING, *March 29*

with historical and descriptive notes by

JOHN N. BURK

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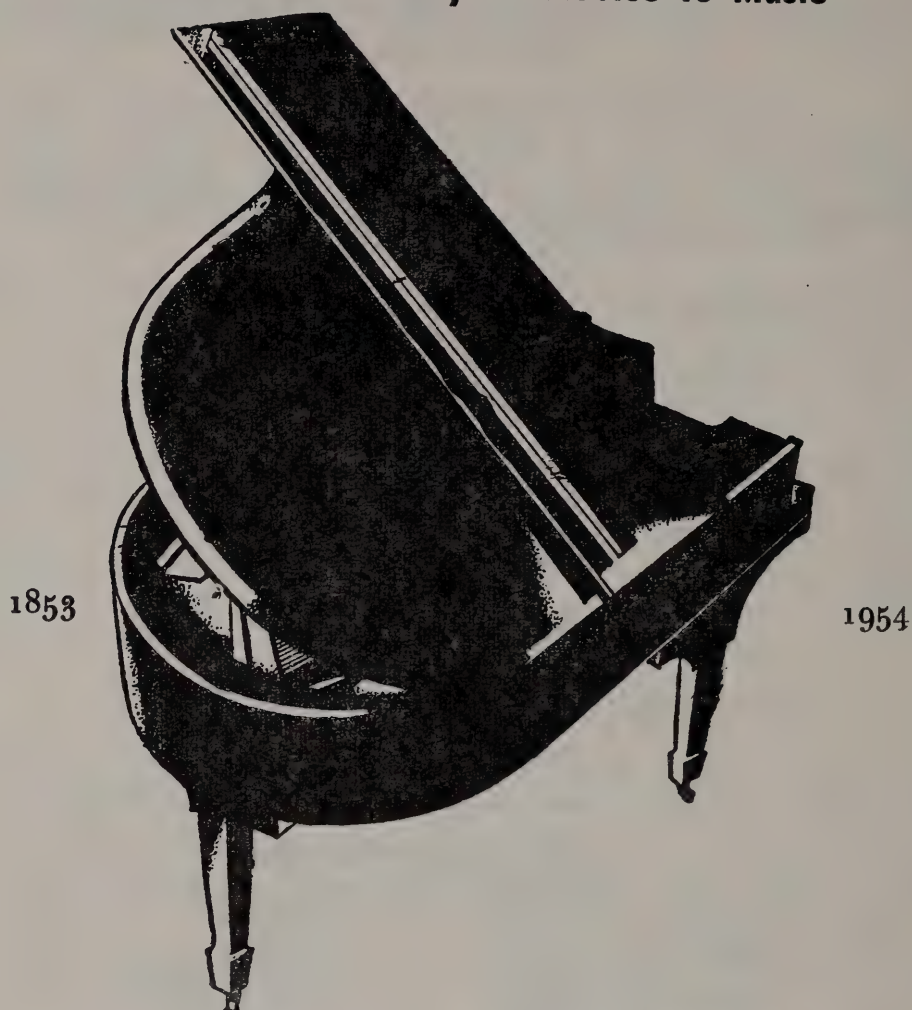
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FIFTH PROGRAM

TUESDAY EVENING, MARCH 29, at 8:15 o'clock

Program

SCHUBERT.....Symphony No. 5, in B-flat

- I. Allegro
- II. Andante con moto
- III. Menuetto: Allegro molto
- IV. Allegro vivace

SCHUMANN.....Symphony No. 4, in D minor, *Op. 120*

- I. Ziemlich langsam; Lebhaft
- II. Romanze: Ziemlich langsam
- III. Scherzo: Lebhaft
- IV. Langsam; Lebhaft
(Played without pause)

INTERMISSION

BEETHOVEN.....Symphony No. 6, in F major, *Op. 68*, "Pastoral"

- I. Awakening of serene impressions on arriving in the country:
Allegro ma non troppo
 - II. Scene by the brookside: Andante molto moto
 - III. Jolly gathering of country folk: Allegro; in tempo d' allegro;
Thunderstorm; Tempest: Allegro
 - IV. Shepherd's Song: Gladsome and thankful feelings after the storm:
Allegretto
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SYMPHONY NO. 5 IN B-FLAT MAJOR

By FRANZ SCHUBERT

Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828

Schubert composed his Fifth Symphony in the year 1816, between September and October. It was played at the house of Otto Hatwig in Schottenhof in the same autumn. The first public performance was at the Crystal Palace, London, February 1, 1873, August Manns conducting. The first performance by the Boston Symphony Orchestra, which may well have been the first in the United States, was on February 10, 1883, when Georg Henschel conducted. The Symphony has been since performed in this series April 24, 1908, April 24, 1925, November 17, 1928 (Schubert Centenary program), and March 25, 1948, when Charles Munch conducted as guest, and again on October 10, 1952.

The Symphony calls for a modest orchestra of flute, 2 oboes, 2 bassoons, 2 horns, and strings. It is sometimes referred to as the "Symphony without trumpets and drums."

THE sluggishness of the world in awakening to its priceless heritage from Franz Schubert is one of the most incredible occurrences in musical history. Schubert remained during his life practically unnoticed and unknown even in his own Vienna, beyond his circle of personal friends. It is true that he had certain discerning and ardent champions after his death. Robert Schumann eleven years later made much of the chamber works and, discovering the great C major Symphony, put it into the hands of Mendelssohn at Leipzig and wrote winged words about it. Liszt labored for Schubert at Weimar and called him "*le musicien le plus poète que jamais*." The ardor of Sir George Grove was equal to Schumann's, and his pioneering efforts have endeared him to every Schubert lover.

But the zeal of these champions missed the "Unfinished" Symphony, which was not dug up until it was forty-three years old, and the six earlier symphonies slept as untouched and unregarded manuscripts in their archives for many years. It was in 1867 that Grove visited Vienna with Sir Arthur Sullivan and discovered the parts of the Fifth Symphony (as copied by Ferdinand Schubert) in the possession of Johann Herbeck. The slow emergence of the symphonies is brought home by the examination of a thematic catalogue of Schubert's music compiled by Nottebohm in 1874, which reveals that at that late date none but the two last symphonies (the "Unfinished" and the final C major) had been published. C. F. Peters at that time had printed the Andante of the "Tragic" (No. 4) and had brought out in 1870 the "Tragic" and Fifth Symphonies in arrangements for piano, four hands. The custom, now less popular than it used to be, of learning one's symphonies by playing them as duets, apparently did not hasten the publication and general availability of the Fifth Symphony, which was issued at last by the press of Peters in 1882. Although a flood of songs had come upon the market shortly after Schubert's death, other major works appeared but slowly. For example, the Quartet in G minor was

published in 1852; the great C major String Quintet and the Octet in 1854; the Mass in E-flat, 1865, and the Mass in A-flat, 1875. The collected edition of Schubert's works published by Breitkopf and Härtel between 1885 and 1897 ended 69 years after the composer's death.

Donald Francis Tovey had a high opinion of the first five symphonies and among them singled out the Fifth as "a pearl of great price." It did not bother him that these youthful works are docile as to form:

"No student of any academic institution has ever produced better models of form. At all events, no academic criticism has yet been framed that can pick holes in this little symphony in B-flat. The only possible cavil is that Schubert does not seem fond of long developments, and that he so relishes the prospect of having nothing to do but recapitulate as to make his first subject return in the subdominant in order that the second subject may come automatically into the tonic without needing an altered transition-passage. In other words, Schubert's early forms are stiff. And as the upholders of musical orthodoxy were in the eighties (and are still) painfully puzzled by any forms that were not stiff, they were in no position to criticize Schubert's early education or its early and later results. . . .

"The whole [first] movement is full of Schubert's peculiar delicacy;

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and its form escapes stiffness like a delightful child overawed into perfect behaviour, not by fear or priggishness but by sheer delight in giving pleasure.

"The slow movement reaches a depth of beauty that goes a long way towards the style of the later Schubert; especially in the modulating episodes that follow the main theme. The main theme itself, however, is a Schubertized Mozart. . . . But the rondo of Mozart's Violin Sonata in F (Köchel's Catalogue, No. 377) is a young lady whose delicious simplicity may get more fun out of prigs than they are aware of: while Schubert's theme never thought of making fun of anybody or anything. It is seriously beautiful, and the first change of key is unmistakably romantic, like those in Schubert's grandest works.

"Any minuet for small orchestra in G minor, loud and vigorous, with a quiet trio in G major, must remind us of the minuet of Mozart's G minor Symphony. But Schubert's is much simpler. Its rhythms, though free enough, are square, just where Mozart's are conspicuously irregular; and where the only rustic feeling in Mozart's trio is that given by the tone of the oboes, Schubert's trio is a regular rustic dance with more than a suspicion of a drone-bass.

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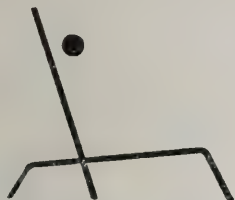
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Alfred Einstein also is reminded of Mozart's great G minor Symphony. He has found in this one an emergence from the domination of Beethoven, an expression of independence. "It is written in the cheerful key of B-flat major and scored for a small orchestra without trumpets and side-drums. The orchestral combination is exactly the same as that in the original version of Mozart's G minor Symphony, without clarinets. The only remaining reminiscence of Beethoven is the four-bar 'curtain' in the first movement, but this time it rises quietly; and it is one of the delicate refinements of this movement that this 'curtain' reappears in the development, but not in the recapitulation. The dynamics are pre-Beethoven. The Andante con moto hovers between Haydn and Mozart and its loveliest passage is reminiscent of the 'Garden' aria from *Figaro*. The Minuet is so Mozartian that it would fall into place quite naturally in the G minor Symphony. The Finale, on the other hand, is once again pure Haydn. And yet this chamber symphony is more harmonious and in many respects more original than its predecessor, and from the point of view of form the Finale is perhaps the purest, most polished, and most balanced piece of instrumental music that Schubert had yet written."

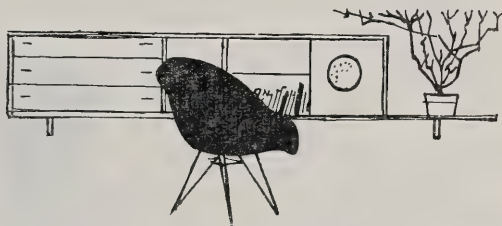
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SYMPHONY IN D MINOR, No. 4, *Op.* 120

By ROBERT SCHUMANN

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

Composed in 1841, at Leipzig, this symphony was first performed at a Gewandhaus concert on December 6 of the same year. Schumann made a new orchestration in December, 1851, at Düsseldorf, and the revision was performed there on March 3, 1853, at the Spring Festival of the lower Rhine. It was published in December, 1853, as his Fourth Symphony.

The orchestration includes 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

SCHUMANN wrote this symphony a few months after the completion of his First Symphony in B-flat. The D minor Symphony was numbered four only because he revised it ten years later and did not publish it until 1853, after his three others had been written and published (the Second in 1846, the Third in 1850). This symphony, then, was the second in order of composition. It belongs to a year notable in Schumann's development. He and Clara were married in the autumn of 1840, and this event seems to have stirred in him a new and significant creative impulse: 1840 became a year of songs in sudden



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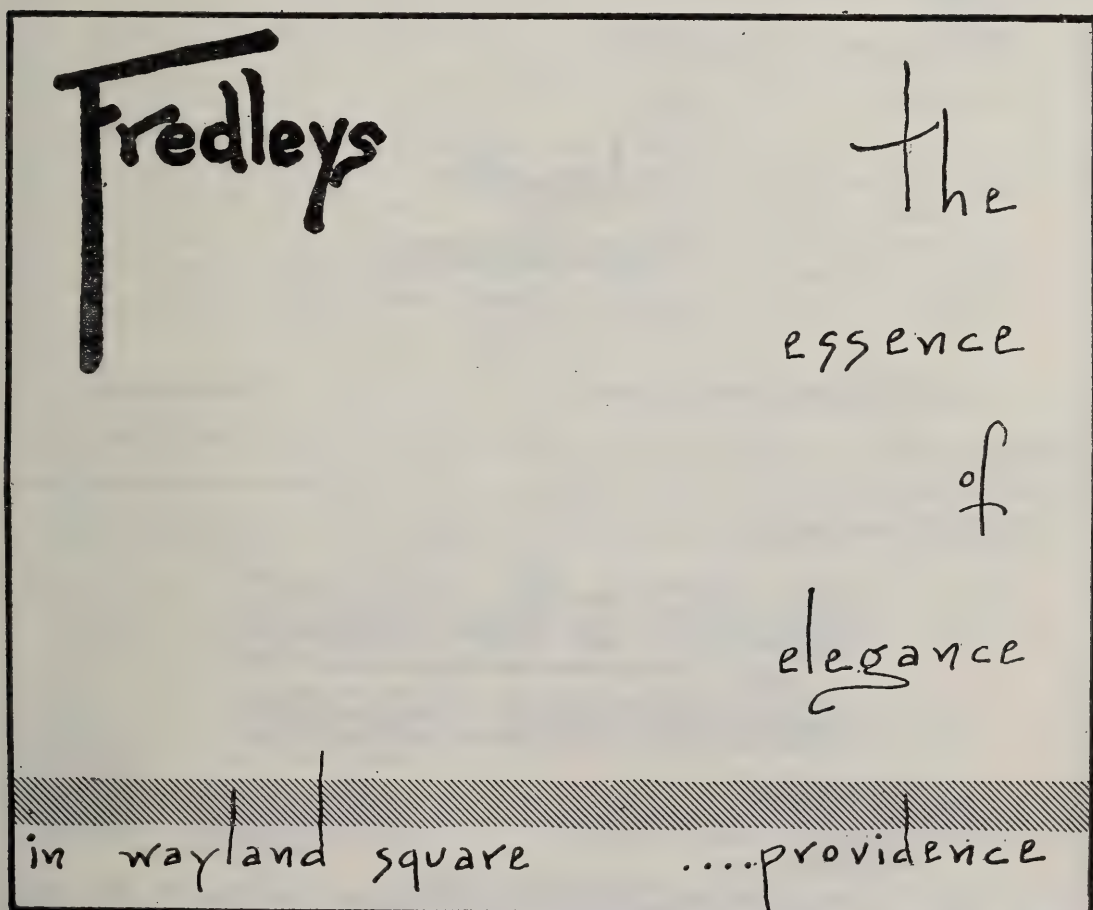
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and rich profusion, while in 1841 he sensed for the first time in full degree the mastery of symphonic forms. He had written two years before to Heinrich Dorn, once his teacher in composition: "I often feel tempted to crush my piano — it is too narrow for my thoughts. I really have very little practice in orchestral music now; still I hope to master it." The products of 1841 show that he worked as well as dreamed toward that end. As Mr. W. J. Henderson has well described this moment of his life: "The tumult of young love lifted him from the piano to the voice. The consummation of his manhood, in the union with a woman of noble heart and commanding intellect, led him to the orchestra. In 1841 he rushed into the symphonic field, and composed no less than three of his orchestral works." *

These works were the First, the "Spring" Symphony, which he began in January 1841, four months after his marriage, and completed in a few weeks; the "Overture, Scherzo and Finale" of April and May, and the D minor Symphony, which occupied the summer months. There might also be mentioned the "*Phantasie*" in A minor, composed in the same summer, which was later to become the first movement of the piano concerto. But the two symphonies, of course, were the trium-

* "Preludes and Studies."—W. J. Henderson.



phant scores of the year. The D minor Symphony, no less than its mate, is music of tender jubilation, intimately bound with the first full spring of Schumann's life — like the other a nuptial symphony, instinct with the fresh realization of symphonic power.

~

The Symphony is integrated by the elimination of pauses between the movements, and by thematic recurrence, the theme of the introduction reappearing at the beginning of the slow movement, a phrase from the slow movement in the Trio of the Scherzo. The principal theme of the first movement is used in the Finale, and a subsidiary theme in the first movement becomes the leading theme in the Finale. This was a true innovation, foreshadowing the cyclic symphonies of many years later. "He desires," in the opinion of Mr. Henderson, "that the hearer's feelings shall pass, as his own did, from one state to the next without interruption. In a word, this is the first symphonic poem, a form which is based upon the irrefutable assertion that 'there is no break between two successive emotional states.'" Its "community of theme is nothing more or less than an approach to the *leit motive* system." The Symphony is the most notable example of the symphonic Schumann abandoning customary formal procedure to let his romantic imagination take hold and shape his matter to what end it will. It should be borne in mind that the Symphony was first thought of by

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its composer as a symphonic fantasia, that it was published by him as "Introduction, Allegro, Romanze, Scherzo and Finale, in One Movement." It was in this, the published version, that he eliminated pauses between the movements, although this does not appear in the earlier version save in the joining of the scherzo and finale. The work, save in the slow movement, has no "recapitulations" in the traditional sense, no cut and dried summations. Warming to his theme, Schumann expands to new thematic material and feels no necessity for return. The score is unmistakably of one mood. It is integrated by the threads of like thoughts. Thematic recurrence becomes inevitable, because this unity of thought makes it natural.

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SYMPHONY NO. 6, IN F MAJOR, "PASTORAL," *Op.* 68

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The "Pastoral" Symphony, completed in 1808, had its first performance at the Theater-an-der-Wien, in Vienna, December 22, 1808, the concert consisting entirely of unplayed music of Beethoven, including the C minor Symphony, the Fourth Piano Concerto, and the Choral Fantasia.

The Symphony is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, timpani, and strings. The dedication is to Prince Lobkowitz and Count Razumoffsky.

Opening in the key of F major, which according to the testimony of Schindler was to Beethoven the inevitable sunny key for such a subject, the symphony lays forth two themes equally melodic and even-flowing. They establish the general character of the score, in that they have no marked accent or sharp feature; the tonal and dynamic range is circumscribed, and the expression correspondingly delicate, and finely graded. There is no labored development, but a drone-like repetition of fragments from the themes, a sort of murmuring monotony, in which the composer charms the ear with a continuous, subtle alteration of tonality, color, position. "I believe," wrote Grove, "that the delicious, natural May-day, out-of-doors feeling of this movement arises in a great measure from this kind of repetition. It causes a monotony which, however, is never monotonous — and which, though no imitation, is akin to the constant sounds of Nature — the monotony of rustling leaves and swaying trees, and running brooks and blowing wind, the call of birds and the hum of insects." One is reminded here (as in the slow movement) of the

(Continued on page 16)

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phenomenon of unfolding in nature, of its simplicity and charm of surface which conceals infinite variety, and organic intricacy.

The slow movement opens suggestively with an accompaniment of gently falling thirds, in triplets, a murmuring string figure which the composer alters but never forgets for long, giving the entire movement a feeling of motion despite its long-drawn songfulness. The accompaniment is lulling, but no less so than the graceful undulation of the melody over it. Professor Tovey states that the slow movement is "one of the most powerful things in music," basing his adjective on the previous assertion that this symphony "has the enormous strength of someone who knows how to relax." He adds: "The strength and the relaxation are at their highest point in the slow movement." The analyst finds sufficient proof for his statement in the form, which is like a fully developed first movement.*

The episode of the bird-call inserted before the three concluding measures has come in for plentiful comment, and cries of "*Malerei*."† The flute trill of the nightingale, the repeated oboe note of the quail (in characteristic rhythm) and the falling third (clarinet) of the cuckoo, are blended into an integrated phrase in a pendant to the coda before its final rapturous cadence. Beethoven may have referred to these bars as a "joke" in a conversation with Schindler, but it was a whim refined so as to be in delicate keeping with the affecting pianissimo of his close. Perhaps his most serious obstacle was to overcome the remembrance among his critics of cruder devices in bird imitation.

The third movement is a scherzo in form and character, though not so named, and, as such, fills symphonic requirements, fits in with the "program" scheme by providing a country dance, and brings the needed brightness and swift motion after the long placidities. The trio begins with a delightful oboe solo, to a simple whispered accompaniment for the violins and an occasional dominant and octave from the bassoon, as if two village fiddlers and a bassoon were doing their elementary best. Beethoven knew such a rustic band at the tavern of the "Three Ravens" in the Upper Brühl, near Mödling. "Their music and their performance were both absolutely national and characteristic, and seem to have attracted Beethoven's notice shortly after his first arrival in Vienna. He renewed the acquaintance at each visit to Mödling, and more than once wrote some waltzes for them. In 1819 he was again staying at Mödling, engaged on the Mass in D. The band was still there, and Schindler was present when the great master handed them some dances which he had found

* To achieve this in a slow tempo always implies extraordinary concentration and terseness of design; for the slow tempo, which inexperienced composers are apt to regard as having no effect upon the number of notes that take place in a given time, is much more rightly conceived as large than as slow. Take a great slow movement and write it out in such a notation as will make it correspond in real time values to the notes of a great quick movement; and you will perhaps be surprised to find how much in actual time the mere first theme of the slow movement would cover of the whole exposition of the quick movement. Any slow movement in full sonata form is, then, a very big thing. But a slow movement in full sonata form which at every point asserts its deliberate intention to be lazy and to say whatever occurs to it twice in succession, and which in so doing never loses flow and never falls out of proportion, such a slow movement is as strong as an Atlantic liner that should bear taking out of water and supporting on its two ends.

† Beethoven at first inscribed this warning on the title-page of his score: "More an expression of feeling than painting."

time to write among his graver labours, so arranged as to suit the peculiarities which had grown on them; and as Dean Aldrich, in his *Smoking Catch*, gives each singer time to fill or light his pipe, or have a puff, so Beethoven had given each player an opportunity of laying down his instrument for a drink, or even for a nap. In the course of the evening he asked Schindler if he had ever noticed the way in which they would go on playing till they dropped off to sleep; and how the instrument would falter and at last stop altogether, and then wake with a random note, but generally in tune. 'In the *Pastoral Symphony*,' continued Beethoven, 'I have tried to copy this.' " There is a brief episode of real rustic vigor in duple time,* a reprise, likewise brief, which rises to a high pitch of excitement, and is broken off suddenly on its dominant of F by the ominous rumble of the 'cellos and basses in a tremolo on D-flat. The storm is sometimes looked upon as the fourth of five movements. It forms a sort of transition from the scherzo to the finale, which two movements it binds without any break. The instrumental forces which Beethoven calls upon are of interest. In his first two movements, he scaled his sonority to the moderation of his subject, using only the usual wood winds and strings, with no brass excepting the horns, and no percussion. The scherzo he appropriately brightened by adding a trumpet to his scheme. In the storm music he heightened his effects with a piccolo and two trombones, instruments which he had used in his symphonies for the first time when he wrote his Fifth. The trombones are retained in the Finale, but they are sparingly used. The timpani makes its only entrance into the symphony when Beethoven calls upon it for his rolls and claps of thunder; and he asks for no other percussion. There are those who find Beethoven's storm technique superseded by Liszt, who outdid his predecessor in cataclysmic effects, and at the same time put the stamp of sensationalism upon Beethoven's chromatics and his diminished seventh chords. Beethoven could easily have appalled and terrified his audience with devices such as he later used in his "*Battle of Victoria*," had he chosen to plunge his *Pastoral Symphony* to the pictorial level of that piece, mar its idyllic proportions, and abandon the great axiom which he set himself on its title-page. Beethoven must have delighted in summer thunder showers, and enjoyed, so his friends have recorded, being drenched by them. This one gives no more than a momentary contraction of fear as it assembles and breaks. It clothes nature in majesty always—in surpassing beauty at its moment of ominous gathering and its moment of clearing and relief. Critics listening to the broad descending scale of the oboe as the rumbling dies away have exclaimed "the rainbow"—and any listener is at liberty to agree with them.

Peaceful contentment is re-established by yodelling octaves in peasant

*Berlioz sees, in this "melody of grosser character the arrival of mountaineers with their heavy sabots," while the bassoon notes in the "musette," as he calls it, reminds him of "some good old German peasant, mounted on a barrel, and armed with a dilapidated instrument."

fashion from the clarinet and horn, which rises to jubilation in the "*Hirtengesang*," the shepherd's song of thanks in similar character, sung by the violins. Robert Haven Schauffler went so far as to say that "the bathetic shepherd's pipe and thanksgiving hymn that follow suddenly reveal a degenerate Beethoven, almost on the abject plane of the 'Battle' symphony." There will be no lack of dissenters with this view, who will point out that slight material has been used to great ends — and never more plainly than here. Beethoven was indeed at this point meekly following convention, as in every theme of the Pastoral Symphony, in writing which he must have been in a mood of complacent good-humor, having expended his revolutionary ardors upon the C minor. No musical type has been more convention-ridden than the shepherd, with his *ranz des vaches*, and even Wagner could "stoop" to gladsome shepherd's pipings in "Tristan," clearing the air of tensity and oppression as the ship was sighted. Beethoven first noted in the sketchbooks the following title for the *Finale*: "Expression of Thankfulness. Lord, we thank Thee"; whereupon we need only turn to Sturm's "*Lehr und Erbauungs Buch*," from which Beethoven copied lines expressing a sentiment very common at the time: the "arrival at the knowledge of God," through Nature — "the school of the heart." He echoed the sentiment of his day in his constant praise of "God in Nature," but the sentiment happened also to be a personal conviction with him, a conviction which, explain it how you will, lifted a music of childlike simplicity of theme to a rapturous song of praise without equal, moving sustained and irresistible to its end. One cannot refrain from remarking upon the magnificent passage in the coda where the orchestra makes a gradual descent, serene and gently expanding, from a high pitched *fortissimo* to a murmuring *pianissimo*. There is a not unsimilar passage before the close of the first movement.

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	Symphony No. 7, in A major, <i>Op.</i> 92 I November 9
BRAHMS.....	Symphony No. 2, in D major, <i>Op.</i> 73 IV March 1
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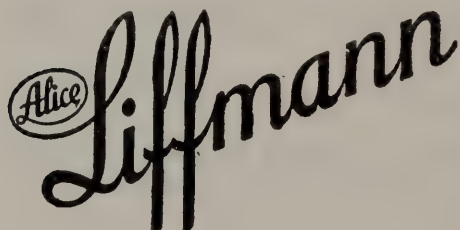
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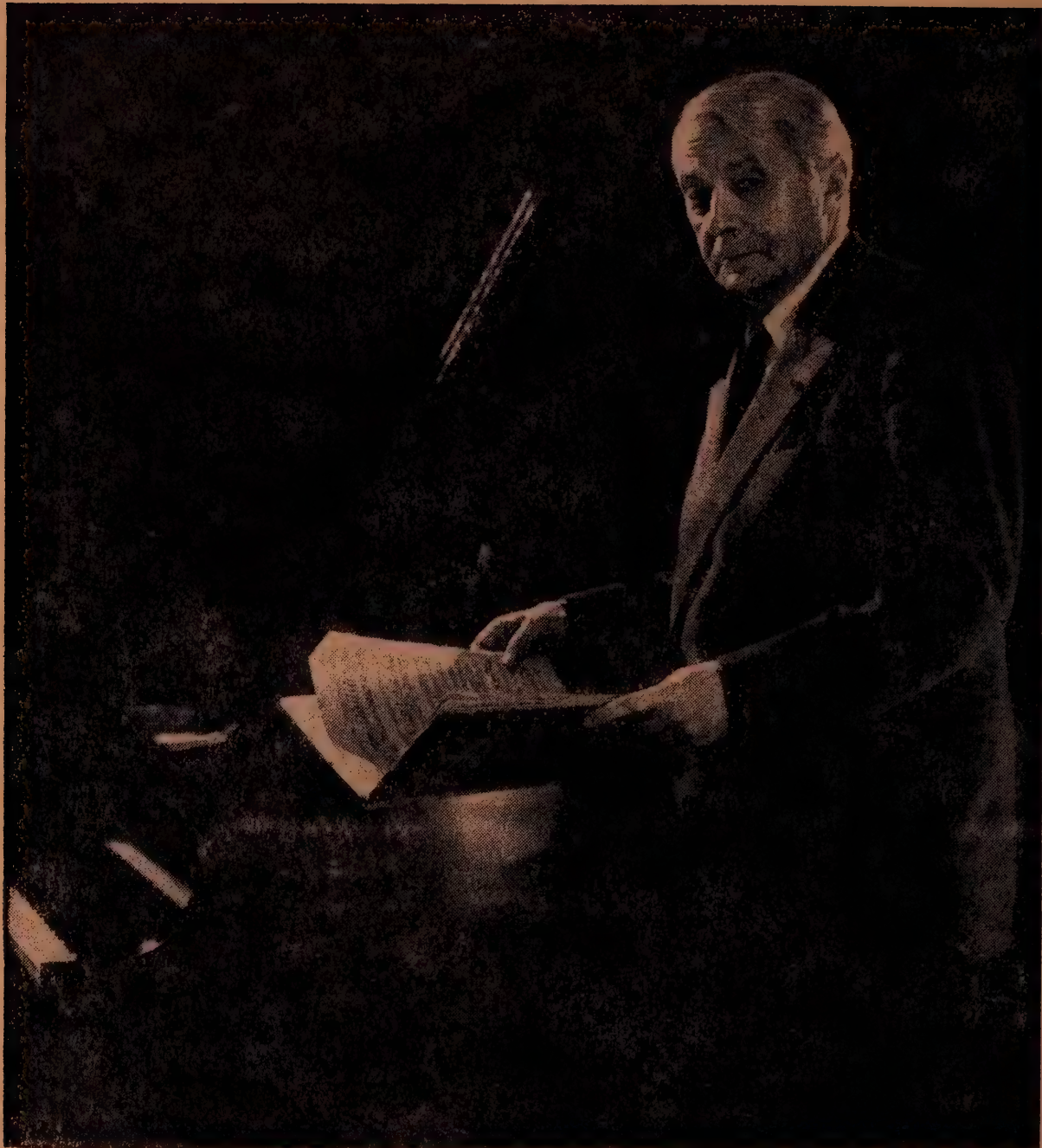
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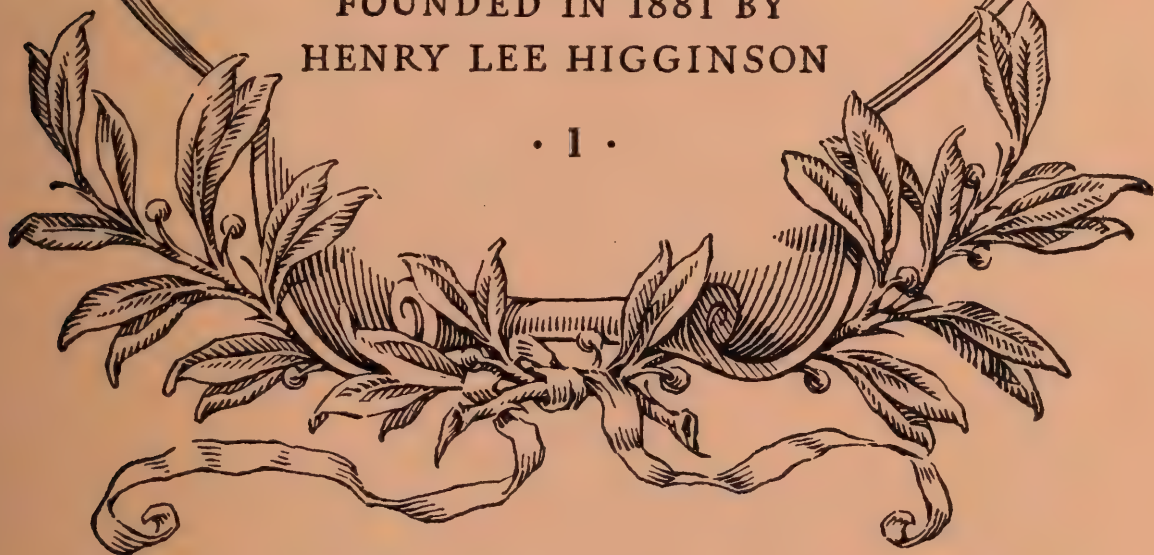
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with historical and descriptive notes by

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Program

GLUCK Overture to "Alceste"

HONEGGER.....Symphony No. 5

- I. Grave
- II. Allegretto
- III. Allegro marcato

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BERLIOZ.....Fantastic Symphony, *Op. 14A*

- I. Reveries, Passions
Largo: Allegro agitato e appassionato assai
- II. A Ball
Waltz: Allegro non troppo
- III. Scene in the Meadows
Adagio
- IV. March to the Scaffold
Allegretto non troppo
- V. Dream of a Witches' Sabbath
Larghetto: Allegro

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OVERTURE TO "ALCESTE"

By CHRISTOPH WILLIBALD GLUCK

Born July 2, 1714, at Weidenwang in the Upper Palatinate; died November 25, 1787, at Vienna

"*Alceste, Tragedia per Musica*," text by Ranieri di Calzabigi, was first performed in Vienna December 16, 1767. It was introduced to Paris October 23, 1776, the text translated into French by Bailli du Roulet. The Overture as here performed was edited by Felix Weingartner in 1898, with an ending for concert purposes.

The orchestration is as follows: 2 flutes, 2 oboes, 2 bassoons, contra-bassoon, 2 horns, 3 trombones and strings.

"**A**LCESTE," following *Orfeo ed Eurydice* (which had the same librettist) by five years in Vienna, was Gluck's second declaration of drastic reform in opera. The subject had been treated before and was treated subsequently by other composers. But the challenge in Gluck's *Alceste* was his complete adherence, in the drama of Euripides, to the atmosphere of sombre tragedy unrelieved.

Gluck had proclaimed that an overture should be a true preparation for the mood of the drama to follow, and in *Alceste* he was as good as his word. Alfred Einstein, in his invaluable book on Gluck, writes: "Beauty enters with the overture, called an '*intrada*' by Gluck, presumably because it leads without a break into the scene. It is the first truly tragic introduction to an opera. The *tutti* is darkly colored by the trio of trombones, the form not in the least sonata-like and 'dramatic' but heavily charged, neutral, purely a prologue to a gloomy action and especially disconsolate where it becomes gentle and supplicating. But Fate is inexorable, like the suspended A in the basses. This piece in D minor is the ancestor of an illustrious line from the Overture to *Don Giovanni* to the *Tragic Overture* of Brahms."

As the opera opens, King Admetos is mortally ill, and Alceste, his wife, prays in the temple of Apollo for his life. Apollo answers that her husband may be spared only if another victim is found to take his place. Alceste submits herself for this sacrifice. Alceste finds Admetos in Hades and is about to be torn from him in fulfillment of the decree of Apollo, when Heracles rushes in and persuades the implacable god to relent and spare the lives of both. The intervention of Heracles was added by du Roulet in the French version, which differs considerably from the original.

Alceste was not at once received with open arms in Paris. Even Rousseau, upon whose worship of "nature" Gluck heavily leaned, had qualms about it: "I know no opera in which the passions are less

varied than in *Alceste*; almost everything turns on two sentiments: affliction and terror. And the prolonged employment of these two sentiments must have cost the composer incredible pains to avoid the most lamentable monotony. Generally speaking, the more warmth there is in the situations and expressions, the more prompt and rapid should be their passage. Otherwise the force of the emotion decreases in the hearers; and when the proper limit is passed, the actor strives in vain, for the spectator grows cold and finally impatient."

Corancez, a friend of Gluck who was a printer, has related that he found the composer much agitated in the corridor of the opera house at the conclusion of the first performance in Paris. Gluck was incensed by the apparent failure of his opera, which had been too gloomy for the taste of its first Parisian audience. His disappointment was premature, for *Alceste* was destined to take a strong hold in Paris as it had in Vienna. Gluck, talking to Corancez at the première, complained bitterly "‘that I should witness the failure of a piece modelled wholly on the truth of nature, and in which all the passions have their true accent – I admit that this amazes me.’ *Alceste*, he added proudly, ‘can displease only now when it is new. It has not yet had time; I say that it will please equally in two hundred years, if the French language does not change, and my reason for saying so is that I have built wholly on nature, which is never subject to changes of fashion.’"

This remark was in line with the famous preface to *Alceste*, which was a declaration of creed, a challenge which had rocked the whole opera controversy when the score had been published in 1769. Gluck was a triumphant reformer to the extent that his Rousseau-naturalism inevitably did away with many formalities and artificialities of the *opera seria*. His prophecy was correct in that he had indeed given a new orientation toward naturalness in opera. What he could not foresee was that while nature itself does not change, fashions in the artistic representation of nature were destined to undergo changes, drastic beyond his wildest dreams. Wagner's dynamic expansion of the

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operatic medium unfortunately dwarfs for us the strength of issues considered of vital importance in the Gluck-Piccini wars. But these issues were indeed vital in their time. Wagner was quick to recognize them and to profit by them. It is probably as well that the Gluckists were spared even a premonition of the romantic developments in store for opera. The Gluckist point of view might well have called these a distortion of music and a violation of poetry. In their cosmos the criticism would certainly have been valid.

The overture to *Alceste* is described by Ernest Newman, in his book on Gluck, as "a notable triumph of dramatic expression, and is all the more remarkable by its complete contrast with the aimless futility of the overture to *Orfeo*. Gluck's hold upon dramatic feeling is admirable at all times, and nowhere, perhaps, has he maintained this hold with such consummate power as in the overture to *Alceste*. A short, sombre phrase in D minor (*lento*) leads into an *andante* of a dolent expression, which in its turn glides into what may be called the second subject in A minor, a dolorous phrase of peculiar form, giving to the ear something of the same impression as a pyramid gives to the eye; it commences broadly and smoothly on the chord of the dominant, and then strikes upward to the pointed chord of the minor ninth, producing a transition from absolute breadth of harmony to the most poignant contrast possible. This leads on into a passage of storm and stress, that finally dies down as if in exhaustion, leading again into the *lento* prelude, this time in A minor, and then into the *andante* again. The pyramidal theme now recurs in D minor, and here the ascent to the culminating note is even more dolorous, and the discord of the minor ninth even more poignant, by reason of its occurrence four notes higher in the scale, the minor ninth being this time based on A. The rest of the overture follows the order already described."

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SYMPHONY NO. 5 (*di tre re*)

By ARTHUR HONEGGER

Born in Le Havre, March 10, 1892

This Symphony was completed December, 1950, in Paris (indications on the manuscript score show the dates of completion of the sketch and the orchestration of each movement. First movement: September 5, October 28; Second movement: October 1, November 23; Third movement: November 10, December 3.)

The orchestra includes 3 flutes, 2 oboes, and English horn, 2 clarinets and bass clarinet, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani and strings.

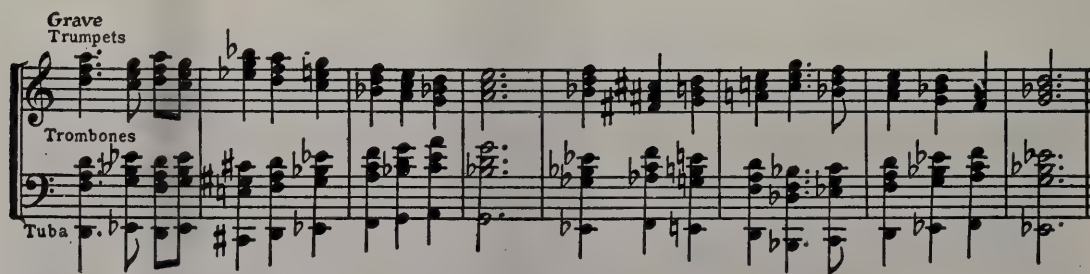
The Symphony was written for the Koussevitzky Music Foundation and is dedicated to the memory of Natalie Koussevitzky.

Mr. Munch conducted the first performance, in Boston on March 9, 1951. He has introduced the Symphony in New York, London and other cities on both sides of the Atlantic, and recorded it.

ARTHUR HONEGGER wrote his First Symphony for the 50th anniversary of the Boston Symphony Orchestra and it was performed at these concerts February 13, 1931. His Second Symphony for Strings had its first American performance by this Orchestra December 27, 1946. The Third Symphony (*Symphonie Liturgique*) was performed here November 21, 1947, and the Fourth Symphony (*Deliciae Basiliensis*) April 1, 1949.

When Serge Koussevitzky received the manuscript of the Fifth Symphony in 1951 he had retired as conductor of the Boston Symphony Orchestra, and asked his successor to introduce it. Charles Munch eagerly accepted the latest symphony of the composer whom he had long since known and admired and whose music he had often brought to first performance in France.

The Symphony opens with a D major chord fortissimo for the full orchestra from high flutes to low basses, which is the beginning of a regularly phrased melody, chordal in character, but with its own dissonance:*



The theme, as thus unfolded, diminishes gradually to piano. It is

*The music from which the examples are taken is copyright 1951 by Editions Salabert.

then gently stated by the brass and followed by a second subject heard from the clarinets, passing to the English horn:



There is a gradual crescendo which acquires urgency and tension with short trumpet figures. A sustained trumpet note is the apex. The composer describes this moment as: "*ce cri angoissé qui reste en suspens.*" There follows a pianissimo repetition of the main theme by the divided strings with ornamental figures in the woodwinds. Winds and strings are reversed in theme and accompaniment, and the movement subsides to its pianissimo close.

The second movement (*allegretto*, 3-8) has a scherzo character with two interpolations of an *adagio* section, suggestive of a slow movement. The opening theme is a duet in delicate staccato between the clarinet and the first violins, establishing a mood which could be called light and transparent but hardly light-hearted:



The theme progresses cumulatively as it is given to the single and combined winds. The development is a play of counterpoint using fugal devices but not fugal form—the subject in retrograde, in contrary motion, and the two combined. There is a climax and a short *adagio* section, somber and deeply moving, colored by muted brass, a 'cello theme and a prominent tuba bass. There is a more agitated recurrence of the *allegretto* subject. The *adagio* returns and is com-

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bined with the allegretto subject presented in reverse order, in such a way that though contrasted in style they become one in mood.

The finale is described by Honegger as being "violent in character." Its course is swift, a continuous forte until the end. There are repeated staccato notes from the brass, at once taken up by the strings, which carry a string figure in the persistent forte. The movement recalls an earlier and more exuberant Honegger but conveys a special sense of controlled power. It subsides rather suddenly before its close, its final quiet D; a coda in the composer's words: "*subitement assourdi et comme terrifié.*" The coda is reminiscent of the gravity, the fine restraint of a symphony which had almost yielded to a headlong utterance.



Honegger gave his Fifth Symphony its parenthetical subtitle ("*di tre re*") with a sense of trepidation (this by his own admission) that the bare title might seem to place it beside the incomparable "Fifth" in C minor. "*'Di tre re,'*" writes the composer, "is not an allusion to the three magi or any other kings, but is used only to indicate that the note *re* [D] occurs three times to end each of the three movements in a pizzicato by the basses and a stroke by the timpanist who has no other notes to play but these three." The composer has given no further information on his three enigmatic D's, perhaps for the good reason that he has no conscious explanation to offer beyond the suitability of three quiet endings for this symphony, predominantly dark in color, personal and sober in feeling.

Something close to an answer (if an answer is needed) may be found in his own description of how he goes about composing ("*Je suis compositeur,*" *Éditions du Conquistador, Paris*) in which he



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quotes as his motto a line from André Gide — “The true artist can be no more than half-aware of himself as he produces.” “How do I go about my work?” writes Honegger. “Can I define my methods? I am not quite sure.” He points out the advantages of a painter, a sculptor, or a writer who is guided from the start by the definite object he is depicting. He works in a visible and tangible medium which he can re-examine and reconsider as he progresses. A composer has no such advantages. “At the moment when a musician conceives a symphony, at the instant when he is composing, he is *alone and in the shadows*.” He has to finish his score and have it elaborately copied in parts before he can hear a note of it. There is no intermediate step between the “blueprint” and the actual performance. And as he works, “alone,” and in silence, he has no rules of structure to help him: to use the structural schemes of earlier composers would be merely to copy what others have worked out to meet their own exigencies. The plan must be found and realized during the very process of creation. Suppose, says Honegger, that a ship had to be built under such conditions. It might on launching (which is its first performance) turn bottom side up! And he adds slyly: “Many modern scores float upside down. And very few people notice it.” Which of course is another way of saying that the composer whose principal motive is to be “different” can never produce a score that can claim our time and attention with an equilibrium of its own.

This symphony firmly keeps its keel for the reason that its composer, a superb craftsman, has been able, in the solitude of his study, to integrate and build from a compulsion and an intuition quite his own.

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FANTASTIC SYMPHONY (SYMPHONIE FANTASTIQUE).

Op. 14A

By HÉCTOR BERLIOZ

Born at la Côte-Saint-André (Isère), December 11, 1803; died in Paris, March 8, 1869

Berlioz's title, “Episode in the Life of an Artist,” Op. 14, includes two works: *The Fantastic Symphony* and *Lélio; or, The Return to Life*, a lyric monodrama.

The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

The first performance in the United States was at a concert of the Philharmonic Society of New York, Carl Bergmann conducting, January 27, 1866. The Symphony was first performed in Boston by the Harvard Musical Association, February 12, 1880, and first performed by the Boston Symphony Orchestra, December 19, 1885.

It is scored for 2 flutes and piccolo, 2 oboes, English horn, 2 clarinets and E-flat clarinet, 4 bassoons, 2 *cornets-à-pistons*, 2 trumpets, 4 horns, 3 trombones, 2 tubas, timpani, snare drum, bass drum, cymbals, bells, 2 harps, piano, and strings.

The score is dedicated to Nicholas I. of Russia.

THESE have been many attempts to explain that extraordinary musical apparition of 1830, the *Symphonie Fantastique*. Berlioz himself was explicit, writing of the "Episode in the Life of an Artist" as "the history of my love for Miss Smithson, my anguish and my distressing dreams." This in his Memoirs; but he also wrote there: "It was while I was still strongly under the influence of Goethe's poem [*Faust*] that I wrote my *Symphonie Fantastique*."

Yet the "Episode" cannot be put down simply as a sort of lover's confession in music, nor its first part as a "Faust" symphony. In 1830, Berlioz had never talked to Miss Smithson. He was what would now be called a "fan" of the famous Irish actress, for she scarcely knew of the existence of the obscure and perhaps crazy young French composer who did not even speak her language. Her image was blended in the thoughts of the entranced artist with the parts in which he beheld her on the boards — Ophelia or Juliet — as Berlioz shows in his excited letters to his friend Fernand at the time. Can that image be reconciled with the "courtesan" of the last movement, who turned to scorn all that was tender and noble in the beloved theme, the *idée fixe*? The Berlioz specialists have been at pains to explain the "*affreuses vérités*" with which Berlioz charged her in his letter to Fernand (April 30, 1830). These truths, unexplained, may have been nothing more frightful than his realization that Miss Smithson was less a goddess than a flesh and blood human being who, also, was losing her vogue. The poet's "vengeance" makes no sense, except that illogic is the stuff of dreams. It would also be an over-simplification to say that Berlioz merely wanted to use a witches' sabbath in his score and altered his story accordingly. Berlioz did indeed decide at last to omit the story from his programs (for performances of the Symphony without the companion piece *Lélio**). He no doubt realized that the wild story made for distraction and prejudice, while the bare titles allowed the music to speak persuasively in its own medium. At first, when he drafted and re-drafted the story, he cannot be acquitted of having tried to draw the attention of Paris to his music, and it is equally plain that

* *Lélio* was intended to follow the Symphony. The "composer of music" speaks, in front of the stage, addressing "friends," "pupils," "brigands," and "spectres" behind it. He has recovered from his opium dreams and speculates on music and life in general, after the manner of Hamlet, which play he also discusses.

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18	Columbus	
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21	East Lansing	
22	Kalamazoo	
23	Northampton	
29-30	Boston	(Fri.-Sat. III)

NOVEMBER

2	Boston	(Tues. B)
5-6	Boston	(Fri.-Sat. IV)
7	Boston	(Sunday a)
9	Providence	(I)
11	Boston	(Rehearsal I)
12-13	Boston	(Fri.-Sat. V)
16	New Haven	(I)
17	New York	(Wed. I)
18	Washington	(I)
19	Brooklyn	(I)
20	New York	(Sat. I)
23	Boston	(Tues. C)
26-27	Boston	(Fri.-Sat. VI)
30	Cambridge	(I)

DECEMBER

3-4	Boston	(Fri.-Sat. VII)
7	Newark	
8	New York	(Wed. II)
9	Washington	(II)
10	Brooklyn	(II)
11	New York	(Sat. II)
14	Providence	(II)
16	Boston	(Rehearsal II)
17-18	Boston	(Fri.-Sat. VIII)
19	Boston	(Sunday b)
21	Boston	(Tuesday D)
24-25	Boston	(Fri.-Sat. IX)
28	Cambridge	(II)

31-

JANUARY

1	Boston	(Fri.-Sat. X)
5	Boston	(Rehearsal III)
7-8	Boston	(Fri.-Sat. XI)
10	Hartford	
11	New London	
12	New York	(Wed. III)
13	Washington	(III)
14	Brooklyn	(III)
15	New York	(Sat. III)

18	Cambridge	(III)
21-22	Boston	(Fri.-Sat. XII)
25	Boston	(Tuesday E)
28-29	Boston	(Fri.-Sat. XIII)
30	Boston	(Sunday c)

FEBRUARY

1	Providence	(III)
2	Boston	(Rehearsal IV)
4-5	Boston	(Fri.-Sat. XIV)
8	Philadelphia	
9	New York	(Wed. IV)
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15	Boston	(Tuesday F)
18-19	Boston	(Fri.-Sat. XV)
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8	New Haven	(II)
9	New York	(Wed. V)
10	Washington	(IV)
11	Brooklyn	(V)
12	New York	(Sat. V)
15	Boston	(Tuesday G)
18-19	Boston	(Fri.-Sat. XVIII)
20	Boston	(Sunday e)
22	Cambridge	(V)
25-26	Boston	(Fri.-Sat. XIX)
29	Providence	(V)

APRIL

1-2	Boston	(Fri.-Sat. XX)
7-9	Boston	(Thurs.-Sat. XXI)
12	Boston	(Tuesday H)
14	Boston	(Rehearsal VI)
15-16	Boston	(Fri.-Sat. XXII)
19	Cambridge	(VI)
22-23	Boston	(Fri.-Sat. XXIII)
24	Boston	(Sunday f)
26	Boston	(Tuesday I)
29-30	Boston	(Fri.-Sat. XXIV)

to put a well-known stage figure into his story would have helped his purpose. The sensational character of the music could also have been intended to capture public attention — which it did. But Berlioz has been too often hauled up for judgment for inconsistencies in what he wrote, said, and did. His critics (and Adolphe Boschot is the worst offender in this) have been too ready to charge him with insincerity or pose. His music often contradicts such charges, or makes them inconsequential.

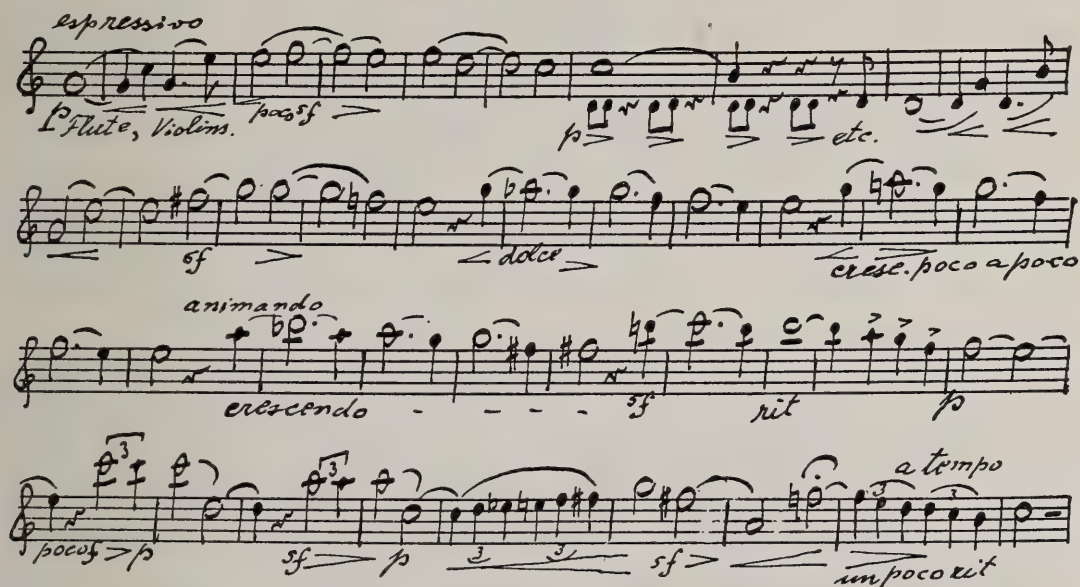
It would be absurd to deny that some kind of wild phantasmagoria involving the composer's experiences of love, literature, the stage, and much else must have had a good deal to do with the motivation of the Symphony. Jacques Barzun† brilliantly demonstrates that through Chateaubriand Berlioz well knew the affecting story of *Paul and Virginia*, of the fates of Dido and of Phèdre, of the execution of Chenier. E. T. A. Hoffmann's Tales filled him with the fascination of the supernatural and De Quincey's *Confessions of an Opium Eater*, in de Musset's translation, may well have contributed. But who in this age, so remote from the literary aesthetic of that one, will attempt to "understand" Berlioz in the light of all these influences, or reconcile them with a "love affair" which existed purely in his own imagination? The motivation of the simplest music is not to be penetrated — let alone this one. Enough that Berlioz directed his rampant images, visual, musical or literary, into what was not only a symphonic self-revelation, but a well-proportioned, dramatically unified symphony, a revolution in the whole concept of instrumental music comparable only to the *Eroica* itself.

For it should be borne in mind that symphonic music by the year 1830 had never departed from strictly classical proprieties. The waltz had never risen above the ballroom level. Beethoven had been dead but a few years and the *Pastoral Symphony* and *Leonore* Overtures were still the last word in descriptive music. Even opera with its fondness for every subject had produced nothing more graphic than the Wolf's Glen scene from "*Der Freischütz*" — musical cold shivers which Berlioz had heard at the *Opéra* and absorbed with every fibre in his being. Wagner was still an unknown student of seventeen with all of his achievement still ahead of him. Liszt was not to invent the "symphonic poem" for nearly twenty years. That composer's cackling Mephistopheles, various paraphrases of the *Dies Irae*, Till on the scaffold — these and a dozen other colorful high spots in music are direct descendants of the *Fantastique*.

The "Estelle" melody is the subject of the introduction (played after the opening chord, by the muted strings). The melody proper,

† *Berlioz and the Romantic Century*, 1950.

the *idée fixe*, which opens the main body of the movement and which is to recur, transformed, in each succeeding movement, contains the "Estelle" phrase from its sixteenth bar, in mounting sequences of the lover's sighs:



The first movement, like the slow movement, which makes full use of the *idée fixe*, is characterized by its ample, long-lined melody, never in the least obscured, but rather set off in high relief by the harmonic color, the elaborate but exciting effect of the swift, running passages in the accompaniment. Even the rhapsodic interjections accentuate and dramatize the melodic voice of the "artist" declaring his passion. For all its freedom, there is a clear exposition with a second theme in the dominant, followed by a repeat sign, a development (unorthodox and

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richly resourceful), a return to the original form of the theme with the added voice of the solo oboe (the happy inspiration of a re-working, praised by Schumann) and a pianissimo coda, "religiosamente."

In the same line of thought, the "ball scene" is the waltz-scherzo. Its main theme, which is introduced simply by the violins after a sweeping introduction of harp chords and string tremolos, is sinuous and swaying in a way which must have revealed to audiences of 1830 new possibilities in the "valse" then still constrained by the stilted, hopping rotations of the German dance. But presently the *idée fixe* (sounding quite natural in the triple rhythm) is introduced by the flute and oboe. The waltz theme proper returns to complete the movement, except for a pianissimo interruption by the persistent motive (clarinet and horn) before the close.

The *Scène au Champs* opens with a gentle duet between the English horn and the oboe "in the distance," as of one shepherd answering another. At the close of the movement, the voice of the English horn returns, but the melancholy pipings have no response save the soft rumbling of distant thunder, as in the last remnants of a dying storm. This bucolic prelude and postlude have no relation to the main body of the movement by notation, musical precedent, or any plausible "program." Yet any sensitive musician submits willingly to the spell of what is probably the most intense and highly imaginative movement of the symphony, where the *idée fixe*, by now pretty thoroughly worked, appears in the fresh and entrancing guise of a sort of romantic exaltation.

The march to the gallows rolls inexorably with resolute and unrelaxing rhythm to its thundering close, just before which the clarinet fills a sudden silence with a tender reminiscence of the *idée fixe*, heard only this once, until it is cut short with a mighty chord. This ironclad movement is in complete and violent contrast with all that has gone before. But the finale, the *Songe d'une Nuit de Sabbat*, is fearsome in another way — its many weird effects, then undreamt of in a symphony, must have been more than startling in the correct and musty concert world of its day. Only Berlioz could have summoned such new colors from the depths and heights of the orchestra. The first allegro again softly brings in the ubiquitous theme, but now its grace and ardor is gone, and presently the violins defile it with sharp accents and sardonic, mocking trills. The E-flat clarinet squeals it out and the whole orchestra becomes vertiginous with it. Then come the tolling bells and the chant of death. The theme which rocks along in a 6-8 rhythm, foreshadowing a certain apprentice sorcerer, becomes the subject of a double fugue in the final section, entitled "*Ronde du Sabbat*," where it is ingeniously combined with the *Dies Irae*.

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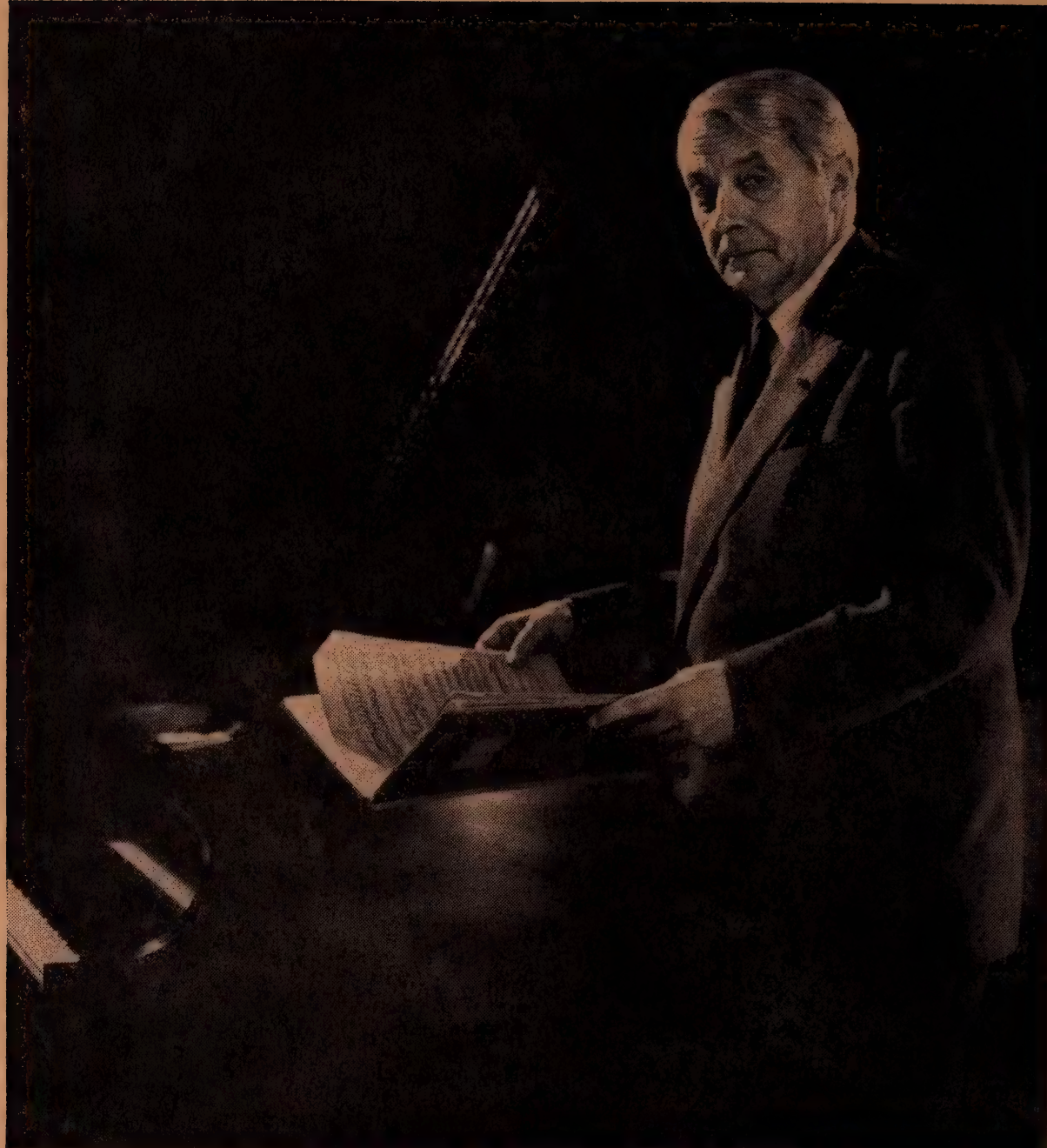
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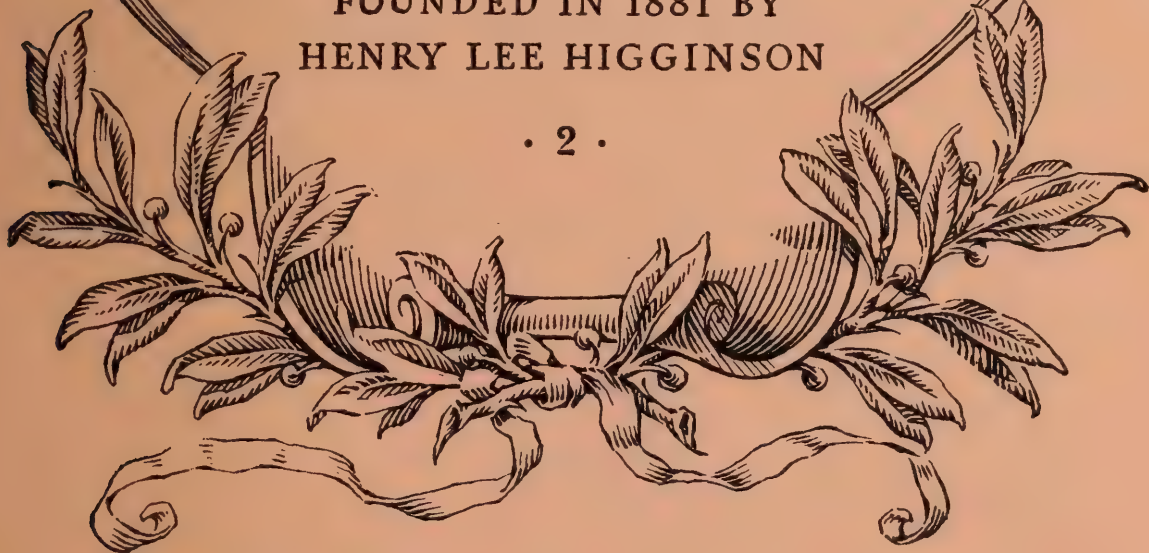
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CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin of the Second Concert

THURSDAY EVENING, *December 9*

with historical and descriptive notes by

JOHN N. BURK

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Constitution Hall, Washington

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SECOND CONCERT

THURSDAY EVENING, DECEMBER 9, at 8:30 o'clock

Program

HAYDN.....Symphony in D major No. 53 ("L'Impériale")

- I. Largo, maestoso; Allegro vivace
- II. Andante
- III. Minuet
- IV. Presto

BEETHOVEN.....Symphony No. 7, in A major, *Op. 92*

- I. Poco sostenuto; Vivace
- II. Allegretto
- III. Presto; Assai meno presto; Tempo primo
- IV. Allegro con brio

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- II. Jeux de vagues
- III. Dialogue du vent et de la mer

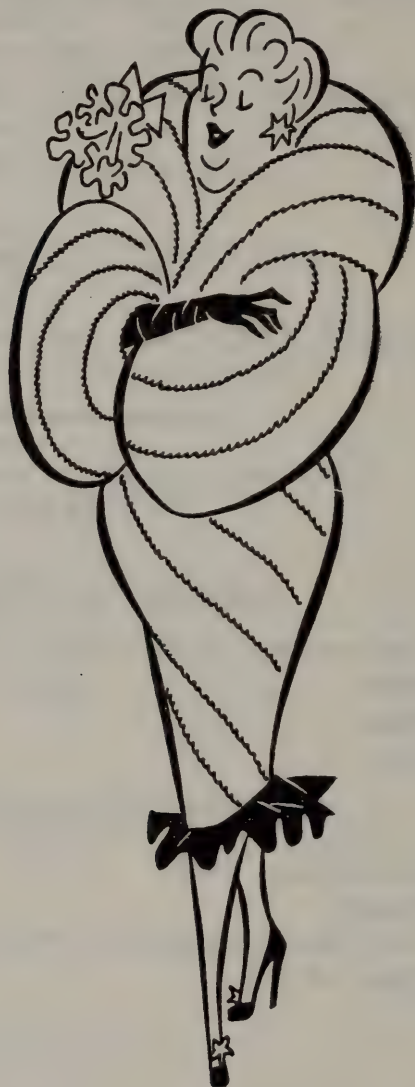
RAVEL....."La Valse," Choreographic Poem

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SYMPHONY IN D MAJOR, "L'IMPÉRIALE", NO. 53

By FRANZ JOSEPH HAYDN

Born in Rohrau, Lower Austria, March 31, 1732; died in Vienna, May 31, 1809

The date of this symphony is not known.* The edition used in these performances is that of Edvard Fendler (S. A. Carisch, Milan, 1950). The following orchestration is used: flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.

The Symphony as thus edited was introduced at the concerts of the Philharmonic-Symphony Society of New York February 17, 1949, Leopold Stokowski conducting.

AFTER the opening phrase of the introduction, there follow four notes which (incidentally) are identical with the subject of the Finale of Mozart's "Jupiter" Symphony. The opening theme of the Allegro portion is one of those elementary subjects which Haydn sometimes chose with the dire purpose of manipulating it and elaborating upon it the more freely. It is based on the common chord with a tonic-dominant forthrightness which enables the composer to modulate at will without the slightest ambiguity as to the key progressions. The theme works in neatly with the more graceful and melodic second theme. Likewise in the slow movement we are presented with the simplest of melodies (the editor justly labels it "grazioso"). Its naiveté recalls to us the corresponding theme in the "Surprise" Symphony, but as in that Symphony the naiveté is deceptive — it conceals adroitness where Haydn becomes delicately expressive by a slight variation of contour; it also gives him the fullest opportunity to build the detail of the succeeding variations. He is content through most of the movement with his string choirs, only bringing in the winds as the elaboration increases. The Minuet is conspicuous by the melody of its Trio given to the flute and violins. The Finale is marked "Presto," but it is not the precipitous sort. With its first notes intervallic and staccato, its second phrase a running figure, the theme runs with measured lightness to its close.

Imaginative annotators have described at some length the visit of Maria Theresa, Empress of Austria, to Esterházy on the assumption that this Symphony may have been composed at the time of that visit in 1773 when the Symphony No. 48, the "*Maria Theresa*", was performed in her honor. Except for the title of No. 53, there is no basis for assuming that this Symphony was then performed or even composed.

This Symphony enjoyed a wide popularity in its day, and a relic of this popularity is the survival of copied parts which have lately been found in many centers of Europe. The Symphony made its way to London, where it was introduced with great success at the concerts of Johann Christian Bach and Friedrich Abel. The Andante became known as the "celebrated Andante" and was used many times as a

* Fendler gives "before 1774." Fleisher's Catalog, presumably quoting Alfred Einstein, gives 1774. The Haydn Society editor hazards a later date.

subject for popular songs. One is entitled "*Morning*," published in Dublin; and two published in London were "*Adieu, My Charming Fair*" and "*Jemmy and Jenny's Farewell*" (a prelude to *Auld Robin Gray*). Even the Minuet appeared as a vocal duet, "*Yorick's fille de chambre*." In Paris the Andante appeared as "*Je ne vous dirai pas*."

The score of the edition here used contains the statement by Edvard Fendler: "The present edition is the first complete publication of this work." On examination this means that early editions at the beginning of the 19th century such as Simrock in Bonn and Hummel in Berlin were in parts only, while the publication of the score by the French firm of Leduc, which is established as before 1815, did not contain the Minuet. A claim such as Fendler's that "the text is an authentic reproduction of Haydn's" requires a stout heart. On account of the very popularity of the Symphony in Haydn's time and also after his death, assembled parts have reposed through the years in many parts of Europe and in London. These parts, obviously assembled with regard to what material was available or what orchestra was at hand, have innumerable versions as to the movements. The complication was increased by the early publication of reductions for piano and violin in still different versions. In some cases the Minuet, in others the Andante, was missing. Four entirely different finales have been found. The introduction is sometimes omitted. The Andante has appeared in connection with the Symphony No. 62. Certain instruments, the flute, the trumpets, or the timpani, were often not included.

There have been three valiant attempts by the experts in Haydn to deduce the original symphony from this superabundance of contradictory material. Since no original manuscript has been found in the archives of Esterházy, and since there are indications that Haydn may have used or approved the use of different finales on different occasions, no solution is to be found at the source. It is hardly surprising, then, that the results of the three research projects do not

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agree. Fendler, a musicologist of Leipzig, examined various archives in his efforts to verify this symphony for the Radiodiffusion Française in Paris in 1939. Dr. Helmut Schultz (who died in 1945) had succeeded Mandyczewski in the preparation of a complete edition of Haydn for Breitkopf & Härtel. The project was taken over after the war by the Haydn Society as an appendage to its phonograph recording activities. This Society published with elaborate notations the Symphonies Nos. 50-57 in 1951 with Jens Peter Harsen as "General Editor" and H. C. Robbins Landon as Editor of "additional" annotations. Meanwhile the late Alfred Einstein, whose efforts in behalf of Haydn's music were second only to what he had done for Mozart's, made some research on his own account. He assembled from various manuscript parts in London, Florence, Zürich and elsewhere thirteen symphonies of Haydn, including this one,* and ultimately presented the manuscripts to the Fleisher Collection in Philadelphia. Dr. Einstein did not admit the Minuet nor did he include the trumpets and timpani in the orchestration. This, however, was the finale he included. The Haydn Society, on the other hand, published more detailed results of the research for which they had become responsible and which included nine sources. These results were not in accord with Dr. Einstein's. The Minuet they retained — the Finale they rejected as probably not by Haydn, in favor of two others, the second of which was a Presto but entirely different, also found in most of the collections they had examined (including Vienna, the Monastery of MÖlk in Lower Austria, London, Budapest, Copenhagen). It must be said that this tangle (which also applies to other of Haydn's symphonies) has been found more perplexing, more troublesome to the scholars dedicated to purity of reconstruction than to the practical publisher or the casual listener. Even Haydn himself seems not to have been too particular about keeping each of his symphonies intact and inviolate.

* Nos. 53, 58, 61, 63, 65-69, 71, 75, 77, 87.

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SYMPHONY NO. 7 IN A MAJOR, *Op.* 92

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

BEETHOVEN was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely occupy him, and the *Seventh Symphony* is no exception. It was in the summer of 1812 that the work was completed.* Four years had elapsed since the Pastoral Symphony, but they were not unproductive years. And the *Eighth* followed close upon the *Seventh*, being completed in October, 1812. Beethoven at that time had not yet undertaken the devastating cares of a guardianship, or the lawsuits which were soon to harass him. His deafness, although he still attempted to conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

The sketches for the *Seventh Symphony* are in large part indeterminate as to date, although the theme of the Allegretto is clearly indicated in a sketchbook of 1809. Grove † is inclined to attribute the real inception of the work to the early autumn of 1811, when Beethoven, staying at Teplitz, near Prague, "seems to have enjoyed himself thoroughly—in the midst of an intellectual and musical society—free and playful, though innocent.

"Varnhagen von Ense and the famous Rahel, afterwards his wife, were there; the Countess von der Recke from Berlin; and the Sebalds, a musical family from the same city, with one of whom, Amalie, the susceptible Beethoven at once fell violently in love, as Weber had done before him; Varena, Ludwig Löwe the actor, Fichte the philosopher, Tiedge the poet, and other poets and artists were there too; these formed a congenial circle with whom his afternoons and evenings were passed in the greatest good-fellowship and happiness." There was more than one affair of the heart within the circle, and if the affairs came to no conclusion, at least they were not uncondusive to

* The manuscript score was dated by the composer "1812; 31ten —"; then follows the vertical stroke of the name of the month, the rest of which a careless binder trimmed off, leaving posterity perpetually in doubt whether it was May or July.

† Sir George Grove: *Beethoven and his Nine Symphonies* (1896).

musical romancing. "Here, no doubt," Grove conjectures, "the early ideas of the *Seventh Symphony* were put into score and gradually elaborated into the perfect state in which we now possess them. Many pleasant traits are recorded by Varnhagen in his letters to his fiancée and others. The coy but obstinate resistance which Beethoven usually offered to extemporising he here laid entirely aside, and his friends probably heard, on these occasions, many a portion of the new Symphony which was seething in his heart and brain, even though no word was dropped by the mighty player to enlighten them."

~

It would require more than a technical yardstick to measure the true proportions of the *Seventh Symphony* — the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the Finale) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality — the slow movement of the *Fourth*, many parts of the "Pastoral" are static by comparison. Even the *Fifth Symphony* dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert's great *Symphony in C major*, very different of course from Beethoven's *Seventh*, makes a similar effect of grandeur by similar means in its Finale.

The long introduction (Beethoven had not used one since his *Fourth Symphony*) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the symphony "the Dance in its highest condition; the happiest realization of

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the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music—it was Wagner.

In the Allegretto Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different Allegretto of the *Eighth*). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. Beethoven was inclined, in his last years, to disapprove of the lively tempo often used, and spoke of changing the indication to Andante quasi allegretto.

The third movement is marked simply "presto," although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of fortissimo and piano. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful presto, although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The Finale has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters. Schumann calls it "hitting all around" (*"schlagen um sich"*). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the Finale and Beethoven's accompaniment to the Irish air "Nora Creina," which he



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was working upon at this time for George Thomson of Edinburgh.*

December 8, 1813, is named by Paul Bekker as the date of "a great concert which plays a part in world history," for then Beethoven's *Seventh Symphony* had its first performance. If the importance of the occasion is to be reckoned as the dazzling emergence of a masterpiece upon the world, then the statement may be questioned. We have plentiful evidence of the inadequacy of the orchestras with which Beethoven had to deal. Beethoven conducting this concert was so deaf that he could not know what the players were doing, and although there was no obvious slip at the concert, there was much trouble at rehearsals. The violinists once laid down their bows and refused to play a passage which they considered impossible. Beethoven persuaded them to take their parts home to study, and the next day all went well. A pitiful picture of Beethoven attempting to conduct is given by Spohr, who sat among the violins. So far as the bulk of the audience is concerned, they responded to the Allegretto of the symphony, but their enthusiasm soon gave way to ecstasy before the exciting drum rolls and fanfares of the battle piece, *Wellington's Victory*, which followed. The performance went very well according to the reports of all who were present, and Beethoven (whatever he may have expected — or been able to hear) was highly pleased with it. He wrote an open letter of gratitude (which was never published) to the *Wiener Zeitung*. The newspaper reports were favorable, one stating that "the applause rose to the point of ecstasy."

A fairly detailed account of the whole proceeding can be pieced together from the surviving accounts of various musical dignitaries who were there, most of them playing in the orchestra. The affair was a "grand charity concert," from which the proceeds were to aid the "Austrians and Bavarians wounded at Hanau" in defense of their country against Napoleon (once revered by Beethoven). Mälzel proposed that Beethoven make for this occasion an orchestral version of the *Wellington's Victory* he had written for his newly invented mechanical player — the "pan-harmonicon," and Beethoven, who then still looked with favor upon Mälzel, consented. The hall of the University was secured and the date set for December 8.

*In an interesting article, "Celtic Elements in Beethoven's *Seventh Symphony*" (*Musical Quarterly*, July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a "*ronde des paysans*," are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp rebuke. Never did he evolve a more purely musical scheme.

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The program was thus announced:

- I. "An entirely new Symphony," by Beethoven (the Seventh, in A major).
- II. Two Marches played by Mälzel's Mechanical Trumpeter, with full orchestral accompaniment — the one by Dussek, the other by Pleyel.
- III. "Wellington's Victory."

All circumstances were favorable to the success of the concert. Beethoven being now accepted in Vienna as a very considerable personage, an "entirely new symphony" by him, and a piece on so topical a subject as *Wellington's Victory*, must have had a strong attraction. The nature of the charitable auspices was also favorable. The vicissitudes at the rehearsals and their final smoothing out have been described. When the evening itself arrived, Beethoven was not alone in the carriage, driving to the concert hall.* A young musician by the name of Glöggl had obtained permission to attend the rehearsals, and all seats for the concert being sold, had contrived to gain admission under the protecting wing of the composer himself. "They got into the carriage together, with the scores of the *Symphony* and the *Wellington's Victory*; but nothing was said on the road, Beethoven being quite absorbed in what was coming, and showing where his thoughts were by now and then beating time with his hand. Arrived at the hall, Glöggl was ordered to take the scores under his arm and follow, and thus he passed in, found a place somewhere, and heard the whole concert without difficulty."

* This incident actually pertains to the second performance, but the circumstances were almost identical.

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18	Columbus	
19	Detroit	
20	Ann Arbor	
21	East Lansing	
22	Kalamazoo	
23	Northampton	
29-30	Boston	(Fri.-Sat. III)

NOVEMBER

2	Boston	(Tues. B)
5-6	Boston	(Fri.-Sat. IV)
7	Boston	(Sunday a)
9	Providence	(I)
11	Boston	(Rehearsal I)
12-13	Boston	(Fri.-Sat. V)
16	New Haven	(I)
17	New York	(Wed. I)
18	Washington	(I)
19	Brooklyn	(I)
20	New York	(Sat. I)
23	Boston	(Tues. C)
26-27	Boston	(Fri.-Sat. VI)
30	Cambridge	(I)

DECEMBER

3-4	Boston	(Fri.-Sat. VII)
7	Newark	
8	New York	(Wed. II)
9	Washington	(II)
10	Brooklyn	(II)
11	New York	(Sat. II)
14	Providence	(II)
16	Boston	(Rehearsal II)
17-18	Boston	(Fri.-Sat. VIII)
19	Boston	(Sunday b)
21	Boston	(Tuesday D)
24-25	Boston	(Fri.-Sat. IX)
28	Cambridge	(II)

JANUARY

1	Boston	(Fri.-Sat. X)
5	Boston	(Rehearsal III)
7-8	Boston	(Fri.-Sat. XI)
10	Hartford	
11	New London	
12	New York	(Wed. III)
13	Washington	(III)
14	Brooklyn	(III)
15	New York	(Sat. III)

18	Cambridge	(III)
21-22	Boston	(Fri.-Sat. XII)
25	Boston	(Tuesday E)
28-29	Boston	(Fri.-Sat. XIII)
30	Boston	(Sunday c)

FEBRUARY

1	Providence	(III)
2	Boston	(Rehearsal IV)
4-5	Boston	(Fri.-Sat. XIV)
8	Philadelphia	
9	New York	(Wed. IV)
10	New Brunswick (New Jersey)	
11	Brooklyn	(IV)
12	New York	(Sat. IV)
15	Boston	(Tuesday F)
18-19	Boston	(Fri.-Sat. XV)
20	Boston	(Sunday d)
22	Cambridge	(IV)
25-26	Boston	(Fri.-Sat. XVI)

MARCH

1	Providence	(IV)
3	Boston	(Rehearsal V)
4-5	Boston	(Fri.-Sat. XVII)
8	New Haven	(II)
9	New York	(Wed. V)
10	Washington	(IV)
11	Brooklyn	(V)
12	New York	(Sat. V)
15	Boston	(Tuesday G)
18-19	Boston	(Fri.-Sat. XVIII)
20	Boston	(Sunday e)
22	Cambridge	(V)
25-26	Boston	(Fri.-Sat. XIX)
29	Providence	(V)

APRIL

1-2	Boston	(Fri.-Sat. XX)
7-9	Boston	(Thurs.-Sat. XXI)
12	Boston	(Tuesday H)
14	Boston	(Rehearsal VI)
15-16	Boston	(Fri.-Sat. XXII)
19	Cambridge	(VI)
22-23	Boston	(Fri.-Sat. XXIII)
24	Boston	(Sunday f)
26	Boston	(Tuesday I)
29-30	Boston	(Fri.-Sat. XXIV)

"THE SEA" (THREE ORCHESTRAL SKETCHES)

By CLAUDE DEBUSSY

Born at Saint-Germain (Seine-et-Oise), France, August 22, 1862;
died at Paris, March 25, 1918

It was in the years 1903-05 that Debussy composed "*La Mer*." It was first performed at the Concerts Lamoureux in Paris, October 15, 1905. The first performance at the Boston Symphony concerts was on March 2, 1907, Dr. Karl Muck conductor (this was also the first performance in the United States).

"*La Mer*" is scored for piccolo, 2 flutes, 2 oboes, English horn, 2 clarinets, 3 bassoons, double bassoon, 4 horns, 3 trumpets, 2 *cornets-à-pistons*, 3 trombones, tuba, cymbals, triangle, tam-tam, glockenspiel (or celesta), timpani, bass drum, 2 harps, and strings.

Debussy made a considerable revision of the score, which was published in 1909.

WHEN Debussy composed "*La Mer: Trois Esquisses Symphoniques*," he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. "*L'Après-midi d'un Faune*" of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of "*Pelléas et Mélisande*" was a recent event (1902). Piano, chamber works, songs were to follow "*La Mer*" with some regularity; of larger works the three orchestral "*Images*" were to occupy him for the next six years. "*Le Martyr de St. Sebastien*" was written in 1911; "*Jeux*" in 1912.

In a preliminary draft* of "*La Mer*," Debussy labeled the first movement "*Mer Belle aux Iles Sanguinaires*"; he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title "*Jeux de Vagues*" he kept; the finale was originally headed "*Le Vent fait danser la mer*."

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his "*La Mer*." His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of "*La Mer*," it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may

* This draft, dated "Sunday, March 5 at six o'clock in the evening," is in present possession of the Eastman School of Music at Rochester.

not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides — and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, "*Poissons d'or*," of 1907, was named from a piece of lacquer in his possession.

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Constitution Hall, Washington

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

Thursday Evening, January 13

"LA VALSE," CHOREOGRAPHIC POEM

By MAURICE RAVEL

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

It was in 1920 that Ravel completed "*La Valse*." The piece was played from the manuscript at a Lamoureux concert in Paris, December 12, 1920. The first performance by the Boston Symphony Orchestra was on January 13, 1922.

The orchestration calls for 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, side drum, bass drum, cymbals, tambourine, castanets, crotales, tam-tam, glockenspiel, 2 harps, and strings. The score was published in 1921, and dedicated to Misia Sert.

RAVEL based his "*Poème chorégraphique*," upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

Raymond Schwab, listening to the first performance in Paris, discerned in the music an ominous undercurrent. "To the graces and languors of Carpeaux is opposed an implied anguish, with some Prod'homme exclaiming 'We dance on a volcano.'" H. T. Parker described the gradual definition of the waltz rhythm from "shadowy, formless spectres of dead waltzes, drifting through gray mists. . . .

"Then ensues a succession, as it were, of waltzes. The waltz sensuous and languorous, the waltz playful and piquant, the waltz sentimental, the waltz showy, the waltz strenuous—the waltz in as many variants and as many garbs as Ravel's imagination and resource may compass. Like sleep-chasings, waltz succeeds waltz; yet Ravel is wide-awake in the terseness with which he sums and characterizes each, in the vivid and artful instrumental dress every one receives. . . . Of a sudden, the chain of waltzes seems to break. Fragments of them crackle and jar, each against each, in the tonal air. The harmonies roughen; there are few euphonies; through a surface-brilliance, harsh progressions jut; that which has been sensuous may, for the instant, sound ugly. As some say, here is the music that imaginative minds write in this world of the aftermath of war. . . . On the surface, the sensuous glow and glint of neurotic rapture—'Dance that ye may not know and feel.' Below the surface, and grating rude and grim upon it, are stress and turbulence, despairs and angers equally ugly, and, maybe, nigh to bursting. A troubled 'apotheosis,' then, in these culminating measures of the waltz in this world of ours."

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Ravel Pavane
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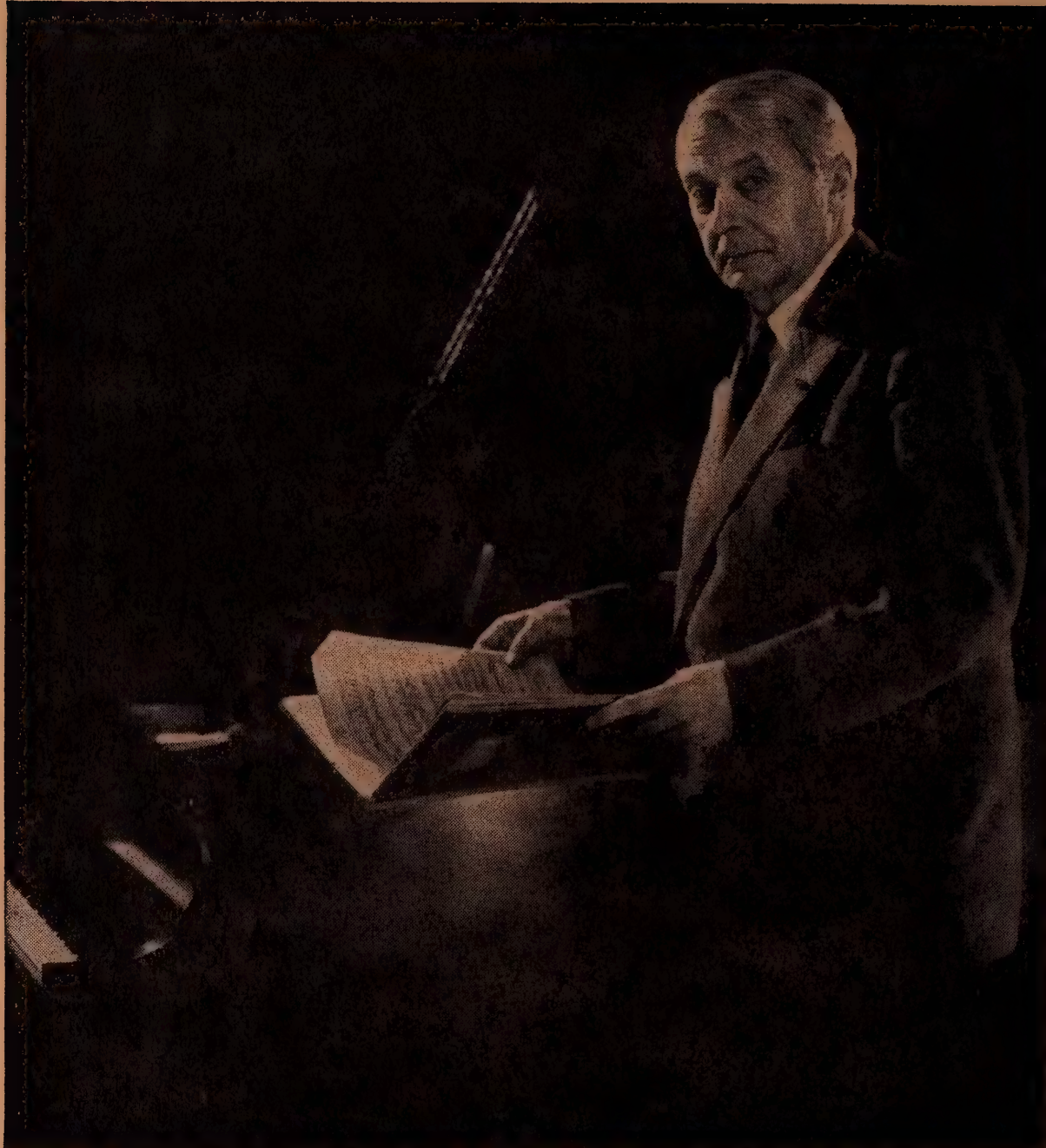
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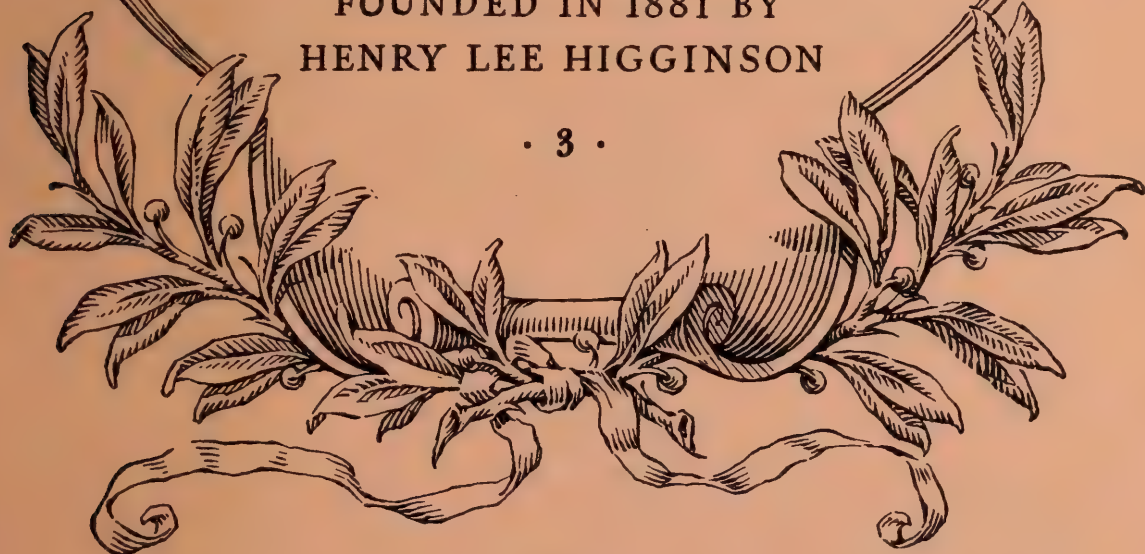
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Constitution Hall, Washington

SEVENTY-FOURTH SEASON, 1954-1955

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin of the Third Concert

THURSDAY EVENING, *January 13*

with historical and descriptive notes by

JOHN N. BURK

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THIRD CONCERT

THURSDAY EVENING, JANUARY 13, at 8:30 o'clock

Program

BACH.....Brandenburg Concerto No. 6 in B-flat major, for Strings

- I. Allegro
- II. Adagio ma non tanto
- III. Allegro

SCHUMANN.....Symphony No. 4, in D minor, *Op.* 120

- I. Ziemlich langsam; Lebhaft
- II. Romanze: Ziemlich langsam
- III. Scherzo: Lebhaft
- IV. Langsam; Lebhaft
(Played without pause)

INTERMISSION

MARTINU.....Fantaisies Symphoniques (Symphony No. 6)

- I. Lento; Allegro; Lento
- II. Allegro
- III. Lento; Allegro

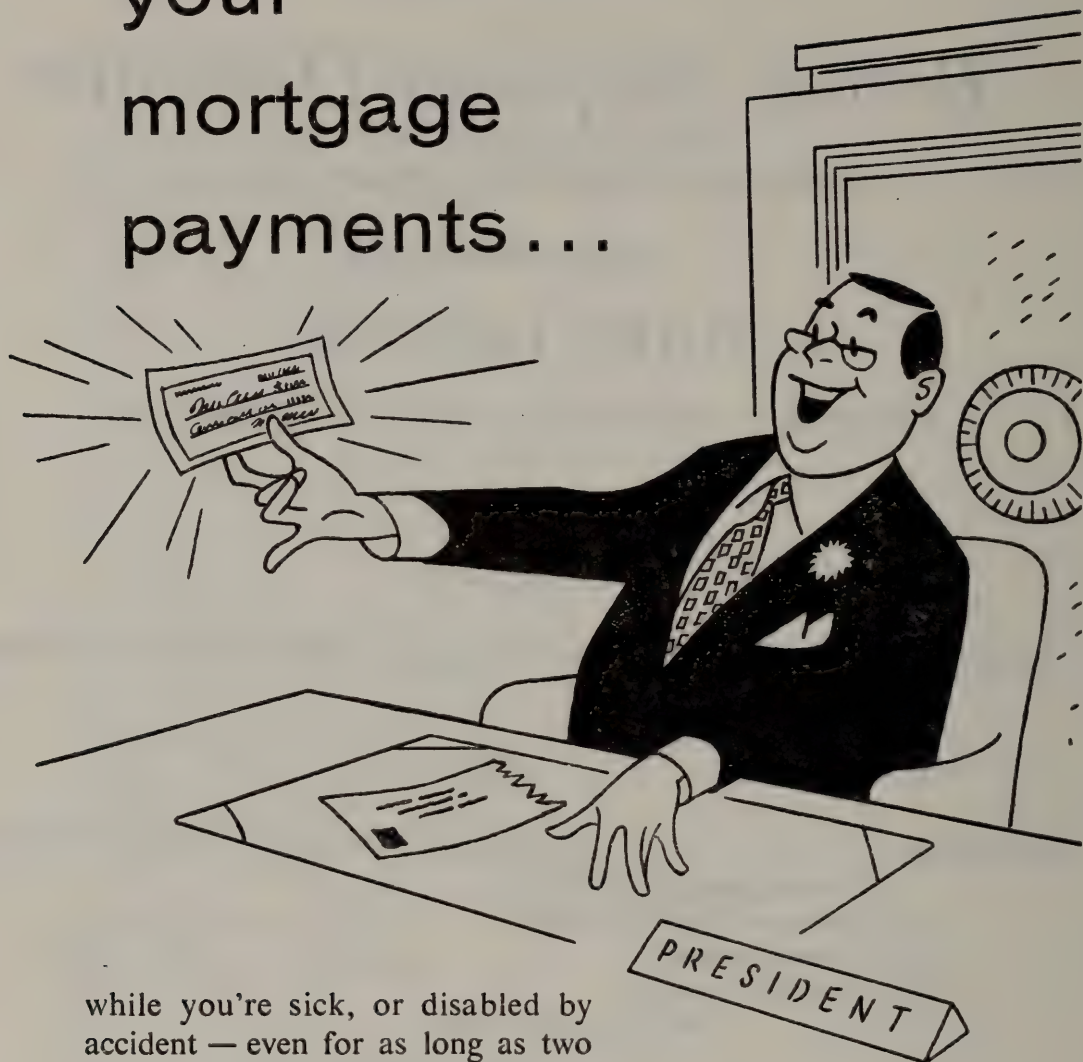
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BRANDENBURG CONCERTO IN B-FLAT MAJOR, NO. 6

FOR VIOLE DA BRACCIA, 2 VIOLE DA GAMBA, CELLO,

VIOLONE AND CEMBALO

By JOHANN SEBASTIAN BACH

Born at Eisenach on March 21, 1685; died in Leipzig, July 28, 1750

Bach wrote the last of his set of Brandenburg Concertos in six individual parts, and it has been accordingly performed by six string players (2 violas and 2 cellos concertanti, additional cello with bass, and continuo). In the present performances the parts are given to a string orchestra.

TO the brilliance of the Third Brandenburg Concerto, where the incisive tone of the violins predominates, Bach has opposed in his other string concerto, the Sixth, only the lower and darker register of the string instruments, the characteristic color of the violas prevailing in a close and constant duet. The lively course of the first allegro is relieved by a broadly melodic adagio in E-flat. Here the two viola parts are emphasized, for the gambas (cellos) in this movement are silent. The single cello part provides a sustaining legato, blending with the usual bass accompaniment until it takes up the principal melody near the end. The last movement, in 12-8 time, restores the original key and vigorous interplay of voices. The Concerto, according to the observation of Sir Hubert Parry, "is a kind of mysterious counterpart to the Third Concerto; as the singular grouping of two violas, two *viola da gamba* and a 'cello and bass, prefigures. The colour is weird and picturesque throughout, and the subject matter such as benefits the unusual group of instruments employed."

The "*viola da braccia*" which Bach specified was, as Charles Sanford Terry has pointed out in his invaluable book, *Bach's Orchestra*, nothing more than the ordinary viola of his time. The name survived to distinguish the "arm viol" from the "leg viol," the "*viola da gamba*."* The "*viola da gamba*," the last survivor of the family of viols, was an obsolescent instrument in Bach's day, although good players upon it were still to be found.

In May of the year 1718, Prince Leopold of Anhalt-Cöthen, travelling to Carlsbad to take the waters, was attended by some of his musical retinue — five musicians and a clavicembalo, under the surveillance of his Kapellmeister, Bach. He may have encountered there, in friendly rivalry, another musical prince, Christian Ludwig, Margraf of Brandenburg, youngest son of the Great Elector by a second wife. This dignitary, a young bachelor passionately devoted to music,

* The *gamba* was for centuries a gentleman's instrument. It will be remembered that Sir Toby Belch said of Sir Andrew Aguecheek in "Twelfth Night": "He plays o' the viol-de-gamboy, and speaks three or four languages word for word without book."

boasted his own orchestra, and was extravagantly addicted to collecting a library of concertos. Charmed with Bach's talent, he immediately commissioned him to write a brace of concertos. Bach did so — at his leisure; and in three years' time sent him the six concertos which have perpetuated this prince's name. The letter of dedication, dated March (or May) 24, 1721, was roundly phrased in courtly French periods, addressed "*À son altesse royale, Monseigneur Crétien Louis Marggraf de Brandenbourg*," and signed with appropriate humility and obedient servitude: "Jean Sebastian Bach" (all proving either that Bach was an impeccable French scholar, or that he had one conveniently at hand). The Margraf does not seem to have troubled to have had them performed (the manuscript at least shows no marks of usage); cataloguing his library he did not bother to specify the name of Bach beside Brescianello, Vivaldi, Venturini, or Valentiri, and after his death they were knocked down in a job lot of a hundred concertos, or another of seventy-seven concertos, at about four groshen apiece.*

There are those in later times who are angered at reading of the lordly casualness of the high-born toward composers. One might point out that Bach in this case very likely took his prince's airs as in the order of things, that his service brought an assured subsistence and artistic freedom which was not unuseful to him. In this case, Bach composed as he wished, presumably collected his fee, and was careful to keep his own copy of the scores, for performance at Cöthen. He was hardly the loser by the transaction, and he gave value received in a treasure which posterity agrees in calling the most striking development of the *concerto grosso* form until that time. The discerning Albert Schweitzer calls them "the purest products of Bach's

* The manuscripts came into the possession of J. P. Kirnberger, and subsequently his pupil, the Princess Amalie, sister of Frederick the Great. They ultimately came, with this lady's library, to the Royal Library in Berlin.

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polyphonic style. Neither on the organ nor on the clavier could he have worked out the architecture of a movement with such vitality; the orchestra alone permits him absolute freedom in the leading and grouping of the obbligato voices. . . . One has only to go through these scores, in which Bach has marked all the nuances with the utmost care, to realize that the plastic pursuit of the musical idea is not in the least formal, but alive from beginning to end. Bach takes up the ground-idea of the old concerto, which develops the work out of the alternation of a larger body of tone — the *tutti* — and a smaller one — the *concertino*. Only with him the formal principle becomes a living one. It is not now a question merely of the alternation of the *tutti* and the *concertino*; the various tone-groups interpenetrate and react on each other, separate from each other, unite again, and all with an incomprehensible artistic inevitability. The concerto is really the evolution and the vicissitudes of the theme. We really seem to see before us what the philosophy of all ages conceives as the fundamental mystery of things — that self-unfolding of the idea in which it creates its own opposite in order to overcome it, creates another, which again it overcomes, and so on and on until it finally returns to itself, having meanwhile traversed the whole of existence. We have the same impression of incomprehensible necessity and mysterious contentment when we pursue the theme of one of these concertos, from its entry in the *tutti* through its enigmatic struggle with its opposite, to the moment when it enters into possession of itself again in the final *tutti*.”

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SYMPHONY IN D MINOR, No. 4, *Op.* 120

By ROBERT SCHUMANN

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

Composed in 1841. at Leipzig, this symphony was first performed at a Gewandhaus concert on December 6 of the same year. Schumann made a new orchestration in December, 1851, at Düsseldorf, and the revision was performed there on March 3, 1853, at the Spring Festival of the lower Rhine. It was published in December, 1853, as his Fourth Symphony.

The orchestration includes 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

SCHUMANN wrote this symphony a few months after the completion of his First Symphony in B-flat. The D minor Symphony was numbered four only because he revised it ten years later and did not publish it until 1853, after his three others had been written and published (the Second in 1846, the Third in 1850). This symphony,

then, was the second in order of composition. It belongs to a year notable in Schumann's development. He and Clara were married in the autumn of 1840, and this event seems to have stirred in him a new and significant creative impulse: 1840 became a year of songs in sudden and rich profusion, while in 1841 he sensed for the first time in full degree the mastery of symphonic forms. He had written two years before to Heinrich Dorn, once his teacher in composition: "I often feel tempted to crush my piano — it is too narrow for my thoughts. I really have very little practice in orchestral music now; still I hope to master it." The products of 1841 show that he worked as well as dreamed toward that end. As Mr. W. J. Henderson has well described this moment of his life: "The tumult of young love lifted him from the piano to the voice. The consummation of his manhood, in the union with a woman of noble heart and commanding intellect, led him to the orchestra. In 1841 he rushed into the symphonic field, and composed no less than three of his orchestral works." *

These works were the First, the "Spring" Symphony, which he began in January 1841, four months after his marriage, and completed in a few weeks; the "Overture, Scherzo and Finale" of April and May, and the D minor Symphony, which occupied the summer months. There might also be mentioned the "*phantasie*" in A minor, composed in the same summer, which was later to become the first movement of the piano concerto. But the two symphonies, of course, were the triumphant scores of the year. The D minor Symphony, no less than its mate, is music of tender jubilation, intimately bound with the first full spring of Schumann's life — like the other a nuptial symphony, instinct with the fresh realization of symphonic power.

The manuscript of the symphony bears the date June 7, 1841, and at the end — "finished at Leipzig, September 9, 1841." Clara observed still earlier creative stirrings, for she recorded in her diary under the date of May 31: "Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I

* "Preludes and Studies."—W. J. Henderson.



have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." On September 13, which was Clara's birthday, and when also their first child, Marie, then twelve days old, was baptized, Robert presented the young mother with the completed score of the symphony. And the composer wrote modestly in the diary: "One thing makes me happy—the consciousness of being still far from my goal and obliged to keep doing better, and then the feeling that I have the strength to reach it."

The first performance was at a Gewandhaus concert on December 6, Ferdinand David conducting. It was a friendly event, Clara Schumann playing piano solos by their colleagues Mendelssohn, Chopin, Sterndale Bennett. She appeared jointly with Liszt, in his "Hexameron" for two pianos. Schumann's new "Overture, Scherzo, and Finale" was also played. Unfortunately, the success of the B-flat major Symphony in the previous March was by no means repeated in the new D minor Symphony. The criticisms were not favorable. Clara Schumann, who always defended her husband, wrote that "Robert's Symphony was not especially well performed," and the composer himself added: "It was probably too much of me at a single sitting; and we missed Mendelssohn's conducting too; but it doesn't matter, for I know the things are good, and will make their way in their own good time."

But Schumann laid the work aside. It does not seem that he could have considered a revision for some time, for he offered the manuscript to a publisher in 1843 or 1844 as his "Second Symphony, Op. 50." According to the testimony of Brahms, many years later, Schumann's dissatisfaction with the symphony preceded its first performance. "Schumann was so upset by a first rehearsal that went off badly," wrote Brahms to Herzogenberg, October 1886, "that subsequently he orchestrated the symphony afresh at Düsseldorf." This revision was

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made in December, 1851. The fresh score was performed at Düsseldorf on March 3, 1853, at the Spring Festival of the lower Rhine. This time the work had a decided success, despite the quality of the orchestra which, according to Brahms, was "bad and incomplete," and notwithstanding the fact that Schumann conducted, for, by the testimony of his contemporaries, he was conspicuously ineffectual at the head of an orchestra. When in the following autumn the committee urged that Schumann conduct only his own works in the future, Clara wrote bitterly about the incident.

The Symphony is integrated by the elimination of pauses between the movements, and by thematic recurrence, the theme of the introduction reappearing at the beginning of the slow movement, a phrase from the slow movement in the Trio of the Scherzo. The principal theme of the first movement is used in the Finale, and a subsidiary theme in the first movement becomes the leading theme in the Finale. This was a true innovation, foreshadowing the cyclic symphonies of many years later. "He desires," in the opinion of Mr. Henderson, "that the hearer's feelings shall pass, as his own did, from one state to the next without interruption. In a word, this is the first symphonic poem, a form which is based upon the irrefutable assertion that 'there is no break between two successive emotional states.'" Its "community of theme is nothing more or less than an approach to the *leit motive* system." The Symphony is the most notable example of the symphonic Schumann abandoning customary formal procedure to let his romantic imagination take hold and shape his matter to what end it will. It should be borne in mind that the Symphony was first thought of by its composer as a symphonic fantasia, that it was published by him as



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"Introduction, Allegro, Romanze, Scherzo and Finale, in One Movement." It was in this, the published version, that he eliminated pauses between the movements, although this does not appear in the earlier version save in the joining of the scherzo and finale. The work, save in the slow movement, has no "recapitulations" in the traditional sense, no cut and dried summations. Warming to his theme, Schumann expands to new thematic material and feels no necessity for return. The score is unmistakably of one mood. It is integrated by the threads of like thoughts. Thematic recurrence becomes inevitable, because this unity of thought makes it natural.

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FANTAISIES SYMPHONIQUES (SYMPHONY NO. 6)

By BOHUSLAV MARTINU

Born in Policka, Czecho-Slovakia, December 8, 1890

The score is dedicated to Charles Munch and to the Boston Symphony Orchestra on the occasion of its 75th anniversary.

The orchestration is as follows: 3 flutes and piccolo, 3 oboes and English horn, 3 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, percussion and strings.

BOHUSLAV MARTINU, who now resides in France, completed this work in Paris in 1953. It was composed at the request of Charles Munch. The score is in three movements, the first of which is episodic, with frequent changes of tempo.

The first movement opens *lento*, 9/8, with a rhythmic figure from the muted trumpets. An *andante moderato*, beginning with a flute solo, increases to an *allegro* (4/4) introduced by an ascending theme for the horns. The theme is developed at first by the strings alone; other instruments enter until the full orchestra brings a climax. A sustained note from the oboe introduces a new section. In still another, a violin solo carries the melody to a percussive accompaniment. There

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is a return to the opening *lento* section and a piano ending. This movement is dated on the manuscript "New York, April 25, 1951 — Paris, May 26, 1953." (These are the only dates inscribed upon the score.)

The middle movement is an *allegro* (6/8). A theme is first developed by the staccato strings, taken up by the winds and finally given to the full orchestra. A middle section in 2/4 reaches another climax with full orchestral chords and brings a return to the first part, treated more broadly and ending *pianissimo*.

The finale is a *lento* in common time. The orchestra opens with a melodic theme (*cantabile*). The low strings propose a second theme. An *andante* section in 3/4 is introduced. A clarinet solo leads into still another section (*allegro*) for the full orchestra. There is a *lento* close whereby the Symphony, as well as its earlier movements, ends softly.

~

In 1951, when Bohuslav Martinu had passed his sixtieth birthday, Olin Downes reported an interview with the composer in the *New York Times* of January 7:

Martinu, back in the twenties, was the pupil in composition of Roussel in Paris. Mr. Martinu has told us that he became impatient with certain academisms of Roussel, who, nevertheless, must have been of the greatest value in Martinu's development.

That development followed a course all its own in a period in which music has never been more restive and various in its tendencies. Martinu's evolution as an artist in these years has been complex. Born in Czechoslovakia, December 8, 1890, he has just passed his sixtieth birthday and his tenth year in America. He has passed through post-Wagnerian, "impressionistic," "neo-classic" influences in composition, kept his head, followed his own path with assurance. His fertility has, if anything, increased over the past. He is obviously at the height of his creative powers. Probably no one of his contemporaries is today producing so much music which finds its way quickly into the repertory.

It could be suspected that this fact connoted a composer who produced easily, fluently and with a dangerous facility. That is not the case. Martinu has a brilliant and practical technic, but he is incapable of an unthorough or conscienceless job. He works very hard, systematically, scrupulously, modestly. He produces so much music because, in the first place, his nature necessitates this. He has to write music. In the second place, he knows his business, and loves it.

Both Martinu and his teacher, Roussel, had important things in common. Both had been for years disciples of impressionism. The strongest influence in Martinu's development in Paris was unquestionably Debussy. But Martinu was soon to turn in directions more classic and masculine and linear in character, also more essentially national. Was Roussel a guiding force in this change or only a confirmative association?

In any event, the second composition in which Martinu gave notice of his revolt from the past was the first of his works to be made known by Koussevitzky in America — the short, vigorous, modernly rhythmed “La Bagarre” (“Uproar”) — in which Mr. Martinu has told us he was thinking of a football game.

It was the time when composers, especially in France, were turning avidly to concepts that were rhythmic, linear, uncloudy, and of formal logic. It was the period in which Honegger wrote his witty play of rhythm and symphonic unfoldments, “Pacific 2-3-1”; when Mossolov was writing his steel factory piece, and Prokofieff his ballet “Pas d’acier” (“Steps of Steel”). Yet it is to be said that Martinu was never what one could call a mechanized composer, or one so forgetful of beauty and the emotions of living as to become obsessed by a rhythm or a formula.

There is another aspect of Martinu of which we in America know nothing. The reference is to his operas, none of which have been done here.* What we know is the work of the symphonist and instrumental composer. Martinu has written in most of the known forms in this field — solo pieces, sonatas for more than one instrument, trios, quartets, symphonies. He wrote his First Symphony after he came to America in the spring of 1941. Performed in ’42, it met with an exceptional welcome, for its tender and iridescent beauty, harmonic fineness, and lucent, shimmering instrumentation. And it sang what we might call a sublimated Czech song.

This symphony pleased Martinu very much when it was played. However, he looks upon it now as a work of his past. In composing it he used a larger orchestra than he would use today and it might be said that this music was somewhat plumper than the leaner, sterner style that he now cultivates. He is fonder of his Second Symphony, which some reviewers found more obviously, and therefore perhaps less distinctively, Czech than the First. The Second Symphony Martinu considers to represent the break between the fullness of the First Symphony and the more concentrated forms that he cultivated later.

“But the Third Symphony,” he said, “is my pride. It is tragic in tone, and I was homesick when I wrote it. It is in three movements and it is a very real symphonic pattern. If you have been told by my friends that I am modest, then I tell you that I am not modest.” He laughed. “I had in my mind as a model Beethoven’s ‘Eroica’. I consider it my first real symphony. It is the only one of them not commissioned. The first was commissioned by the Koussevitzky Foundation. The Second by the Cleveland Symphony Orchestra. The Third I wrote from my heart as a gift to the Boston Symphony Orchestra, which gave the work its first performance. Koussevitzky and that orchestra have done wonderful things for me in the past.

* Since this article was written, several have been performed. — Ed.

"My Fifth Symphony. It was written for the Prague Philharmonic Festival of 1946, four years ago. I don't exactly know what I think about it because it is too near to me. But certainly it is a well organized, organic, orderly work. There are very few places in it with which I am not satisfied. The work had a singular experience in Prague. I think the Government there knows for certain that I am what they call a 'formalist.' I was a very great friend of Jan Masaryk. It may have been for political reasons that my symphony in Prague had very bad reviews in the press. But this is interesting, indeed somewhat laughable: it received the first prize of the Czech Academy.

"The Double Concerto for double string orchestra with piano I consider my strongest work. It was written in 1938 at the time of Munich. It is very difficult, in three movements, and, thematically, strongly integrated. It is highly dissonant, but in my own opinion the writing is such that the dissonances sound normal, as a result of the logic of the counterpoint and the development. At the time I wrote it I was in complete isolation in Switzerland, beyond the reach of newspapers, radios or anything but my own ideas and my strongest convictions. The exhibition of international politics that took place at Munich had been a terrific shock and tragedy to me, but I think that I succeeded in putting my emotion into a truly classic form."

He was concerned with the effect of the final movement of his Piano Concerto which Rudolf Firkusny played with the Boston Symphony in Boston and New York last November, on account of certain incongruities in the contents. The last movement of this concerto started out as a polka. Then Martinu received the news of Masaryk's death. Something of this found its way into the last movement of the concerto. We remember the excitement and sudden new impulse in the music.

Many students of Martinu's music believe that it is more truly Czech in its actual substance than it was before he came to America. He said that substantially he agreed. He said that no American could fully realize the freedom of the atmosphere in America, the absolute lack of restriction of act, of thought. This effected in him a certain release, and that release had resulted in the crystallization of his utmost creative ideas.

Mr. Martinu taught for two seasons at Tanglewood beginning in 1942. He taught for two seasons at the Mannes School and is now teaching at Princeton. He is against students and teachers following textbooks. "The textbooks have all the correct answers," he said, "and they can't produce a measure of living music. With me the students must think for themselves from the beginning."

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"THE APPRENTICE SORCERER" (AFTER A BALLAD BY GOETHE)

By PAUL ABRAHAM DUKAS

Born at Paris, October 1, 1865; died there May 17, 1935

"*L'Apprenti Sorcier*," a scherzo, was composed in 1897 and first performed at a concert of the *Société Nationale* under the direction of Dukas, on May 18 of the same year. There was a performance in Chicago by the Chicago Orchestra, under Theodore Thomas, January 14, 1899. The first performance at the Boston Symphony concerts was on October 22, 1904.

The piece is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets and bass clarinet, 3 bassoons and contra-bassoon, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones, timpani, bass drum, cymbals, triangle, glockenspiel, harp and strings.

DUKAS died within one day of thirty-eight years after the first performance of his orchestral scherzo, which as a novelty had duly gone the rounds of European orchestras and planted his name in the general consciousness. Gustave Samazeuilh has recalled how the composer played him the sketch of his piece in March of 1897. Both musicians were in Brussels for the first performance of d'Indy's "*Fervaal*." Dukas played his new work on a bad hotel piano, but succeeded in greatly impressing his companion by "its life force, its certainty, its perfect depiction of its subject, which in no way obscured

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the clarity of the musical structure." Dukas, as was always the case, Samazeuilh adds, "had long pondered his subject, allowed it to develop at leisure before coming to the point of its realization, which was always quick with him, once the moment of decision came." Certain of his friends have hazarded that this work may have been material once intended for the Symphony in C major which it shortly followed, and which has no scherzo.

The ballad of Goethe, "*Der Zauberlehrling*," furnished the subject. The poem was in its turn derived from a traditional tale found in Lucian's "The Lie-fancier." The philosopher Eucrates there tells how he once met on the River Nile the sage Pancrates, who had lived for many years in a cave and there learned the magic of Isis. The tale has thus been translated by William Tooke from "Lucian of Samatosa."

"When I saw him as often as we went on shore, among other surprising feats, ride upon crocodiles, and swim about among these and other aquatic animals, and perceived what respect they had for him by wagging their tails, I concluded that the man must be somewhat extraordinary." Eucrates accompanied his new acquaintance as his disciple. "When we came to an inn, Pancrates would take the wooden bar of the door, or a broom, or the pestle of a wooden mortar, put clothes upon it and speak a couple of magical words to it. Immediately the broom, or whatever else it was, was taken by all people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me; though in other respects he was the most obliging man in the world.

"At last, however, I found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped up immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to the market. The following day when he was gone out about business, I took the pestle, clothed it, pronounced the three syllables, and bid it fetch me some water. He directly brought me a large pitcher full. 'Good,' said I, 'I want no more water; be again a pestle.' He did not, however, mind what I said; but went on fetching water and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Pancrates at his return should be angry, as indeed was the case, and having no alternative, I took an ax and split the pestle in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one water-carrier I now had two. Meantime, in came Pancrates; and understanding what had happened, turned them into their pristine form; he, however, privily took himself away, and I have never set eyes on him since."

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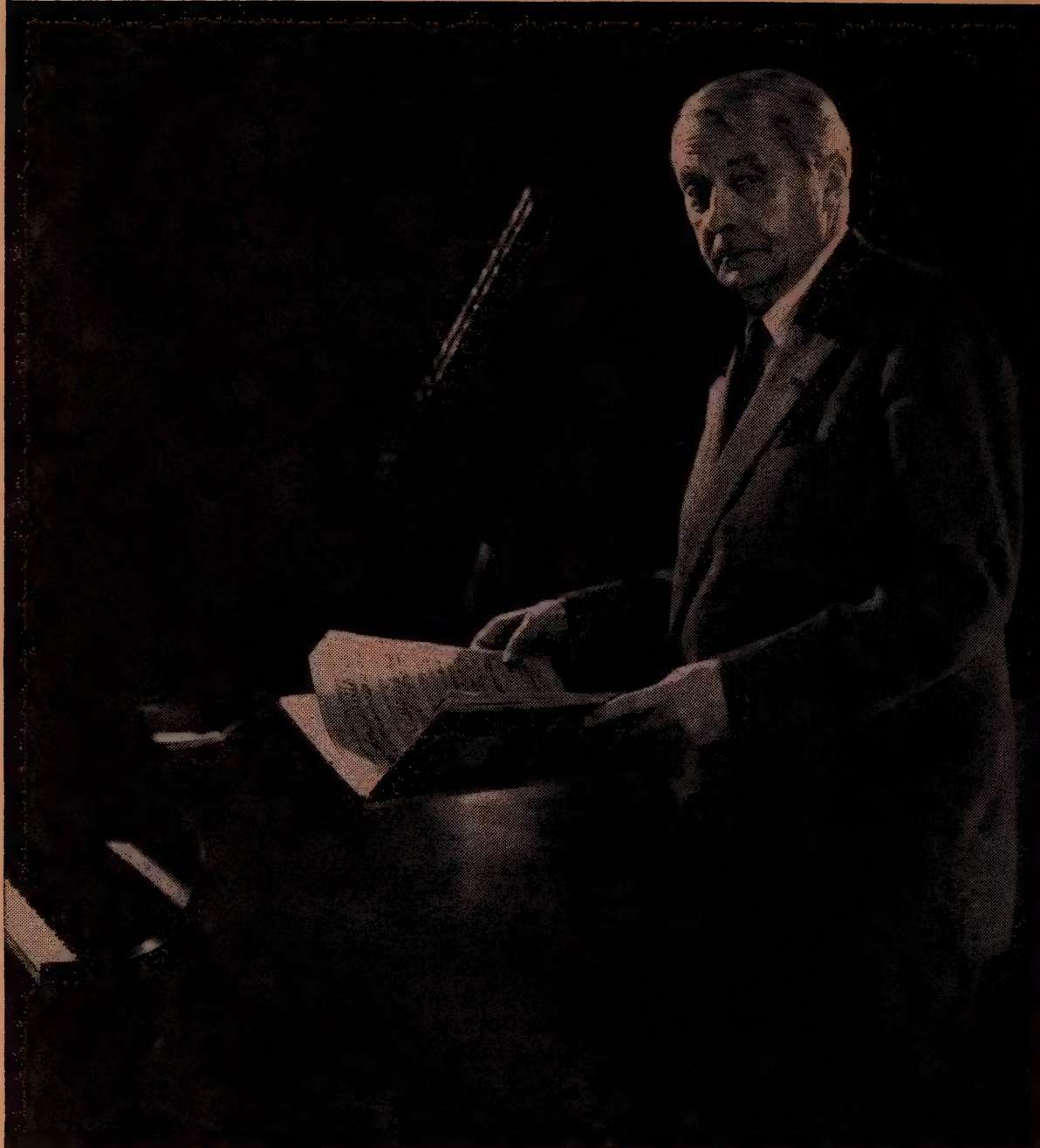
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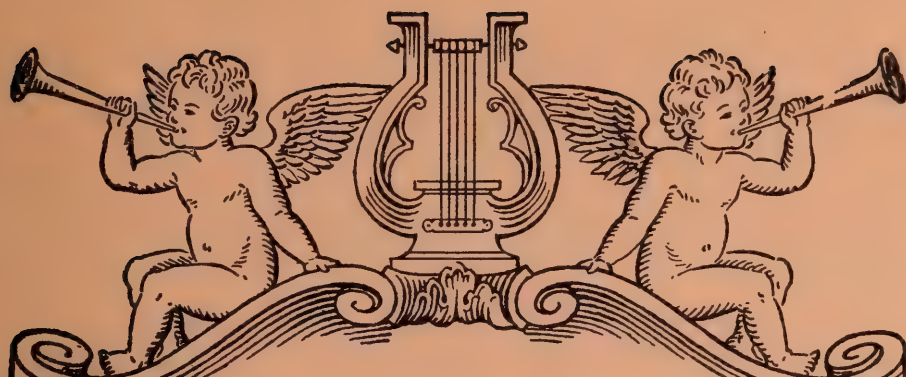
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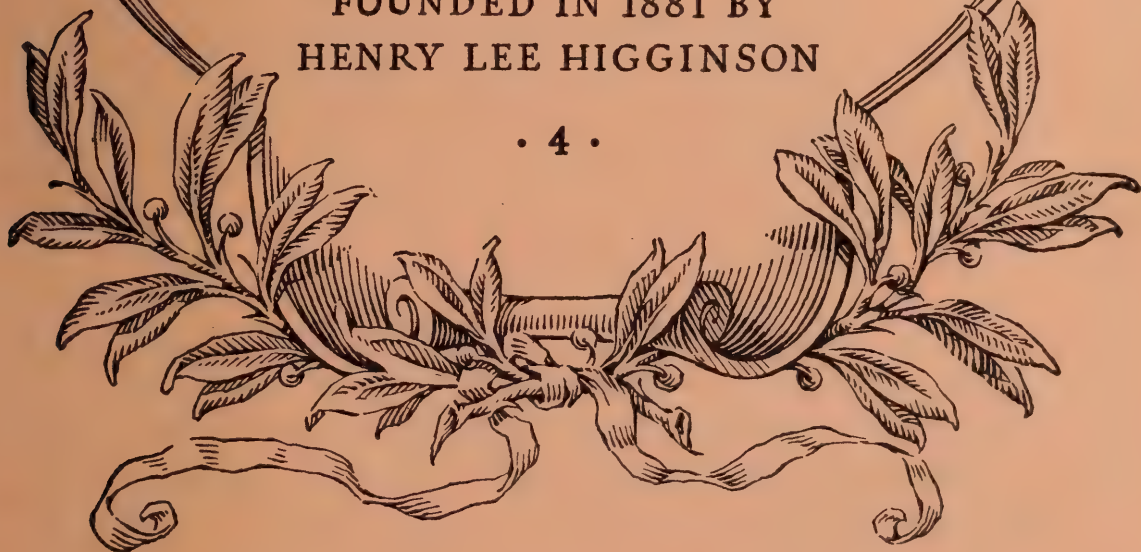
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1954-1955

Constitution Hall, Washington

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SEVENTY-FOURTH SEASON, 1954-1955

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

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Concert Bulletin of the Fourth Concert

THURSDAY EVENING, *March 10*

with historical and descriptive notes by

JOHN N. BURK

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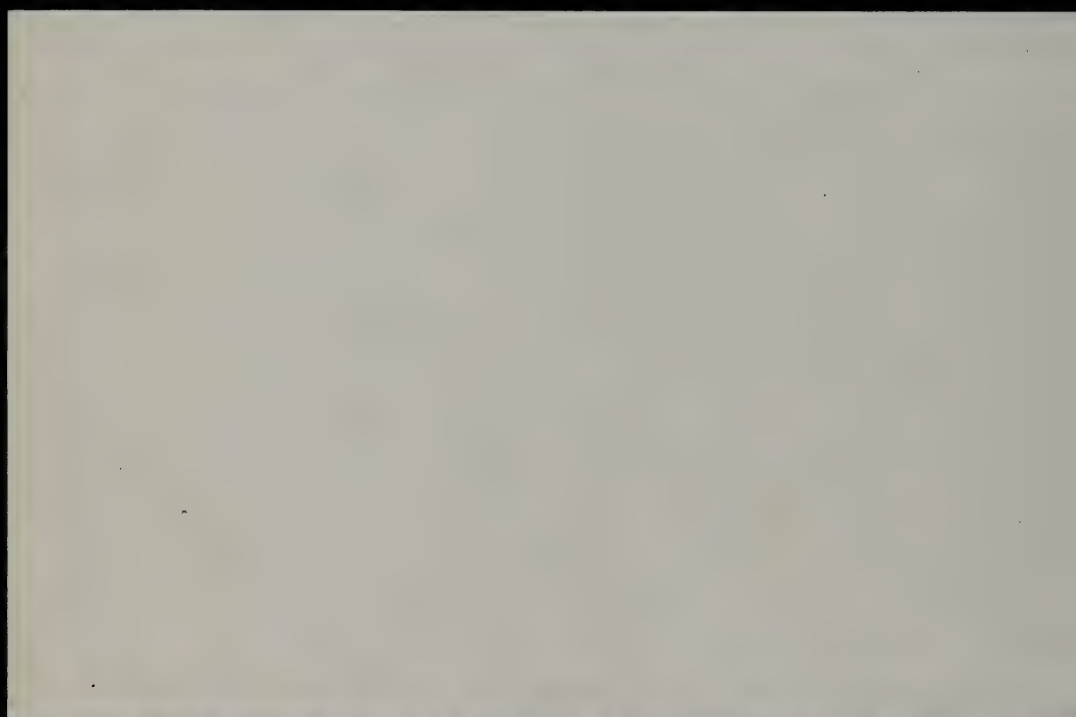
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in the performance of "The Damnation
of Faust".



Constitution Hall, Washington

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

FOURTH CONCERT

THURSDAY EVENING, MARCH 10, at 8:30 o'clock

Program

BERLIOZ "The Damnation of Faust," Dramatic Legend, *Op.* 24

I

1. A plain in Hungary
2. Dance of the peasants
3. Another part of the plain

II

4. In the north of Germany
5. Faust and Mephistopheles
6. Auerbach's cellar in Leipzig
7. Woods and meadows on the banks of the Elbe
8. Chorus of soldiers and students marching toward the town

INTERMISSION

III

9. Evening, in Marguerite's chamber
10. Mephistopheles, Faust
11. Marguerite, Faust (hidden)
12. A square before Marguerite's house
13. Marguerite's room (Duet)
14. Faust, Marguerite, Mephistopheles and Chorus

IV

15. Marguerite's room (Romance)
16. Forests and caves (Invocation to nature)
17. Mephistopheles, Faust
18. Plains, mountains, valleys (The ride to the abyss)
19. Pandæmonium; Epilogue (on Earth)
(A voice on earth: DONALD GRAMM)
20. In Heaven; The Apotheosis of Marguerite

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<i>Faust</i>	DAVID POLERI, <i>Tenor</i>
<i>Mephistopheles</i>	MARTIAL SINGHER, <i>Baritone</i>
<i>Brander</i>	DONALD GRAMM, <i>Bass</i>

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"THE DAMNATION OF FAUST," DRAMATIC LEGEND, *Op.* 24

By HECTOR BERLIOZ

Born at Côte St. André, France, December 11, 1803; died in Paris, March 8, 1869

Berlioz began to compose *La Damnation de Faust*, *Légende Dramatique*, in 1845 and completed it October 19, 1846. He prepared the text, with the assistance of A. Gaudonnière, and based it upon the French translation of Goethe's *Faust* by Gérard de Nerval. The first performance was at the *Opéra-Comique* in Paris, December 6, 1846. It was first performed in America on February 12, 1880, when Dr. Leopold Damrosch introduced it in New York. The full work was performed by the Boston Symphony Orchestra on November 30, 1934, when Serge Koussevitzky conducted; the Cecilia Society Chorus, Arthur Fiedler, Conductor, assisted; and the soloists were Beata Malkin, Ivan Ivantzoff, Alexis Tcherkassky, and John Gurney.

The Damnation of Faust was first adapted for the stage by R. Gunsbourg and produced at the Monte Carlo Theatre, February 18, 1893. There have been numerous operatic productions elsewhere, the first in New York City having been at the Metropolitan Opera House, December 7, 1906. The work still holds the stage of the Paris *Opéra*.

The following instruments are called for: 3 flutes and 2 piccolos, 2 oboes and 2 English horns, 2 clarinets and bass clarinet, 4 bassoons, 4 horns, 2 trumpets, 2 cornets-à-pistons, 3 trombones, 2 tubas, timpani, percussion, 2 harps and strings. The score is dedicated to Franz Liszt.

"The prevailing characteristics of my music are passionate expression, inner ardor, rhythmic impulse, and the unexpected." — BERLIOZ (*Memoirs*)

PART I

The first part is joyous in mood — joyous after the rather grave opening air of the solitary Faust, beginning in the violas, a musical delineation of his character at one stroke, impassioned, eager, darkly colored. At this point, Faust delights in nature, but he is at odds with the simple carefree life of country folk, which he beholds as they dance in a rollicking chorus, and the equally carefree life of soldiers on the march. The familiar Hungarian March (too familiar out of context) closes this part.

SCENE I

(*A plain in Hungary*)

Faust, alone in the fields, at sunrise

Le vieil hiver a fait place au printemps;	De ma poitrine ardente un souffle pur
La nature s'est rajeunie;	s'exhale.
Des cieux la coupole infinie	J'entends autour de moi le réveil des
Laisse pleuvoir mille feux éclatants.	oiseaux,
Je sens glisser dans l'air la brise matinale;	Le long bruissement des plantes et des
	eaux. . . .

Oh! qu'il est doux de vivre au fond des
solitudes,
Loin de la lutte humaine et loin des
multitudes!

SCENE II
(Dance of the Peasants)

Les bergers laissent leurs troupeaux:
Pour la fête ils se rendent beaux
Rubans et fleurs sont leur parure;
Sous les tilleuls, les voilà tous
Dansant, sautant comme des fous.

Ha! ha! ha! ha!

Landerira!

Suivez donc la mesure!

Faust:

Quels sont ces cris, ces chants? quel est
ce bruit lointain? . . .

Ce sont des villageois, au lever du matin,
Qui dansent en chantant sur la verte
pelouse.

De leurs plaisirs ma misère est jalouse.

Chorus:

Ils passaient tous comme l'éclair,
Et les robes volaient en l'air;
Mais bientôt on fut moins agile:
Le rouge leur montait au front,
Et l'un sur l'autre dans le rond,

Ha! ha! ha! ha!

Landerira!

Tous tombaient à la file.

Ne me touchez donc pas ainsi!

— Paix! ma femme n'est point ici!

Profitons de la circonstance!

Dehors il l'emmena soudain,
Et tout pourtant alla son train,

Ha! ha! ha! ha!

Landerira!

La musique et la danse.

SCENE III
(Another part of the plain — An army on the march)

Faust:

Mais d'un éclat guerrier ces campagnes
se parent.

Ah! les fils du Danube aux combats se
préparent!

Avec quel air fier et joyeux

Ils portent leur armure! et quel feu
dans leurs yeux!

Tout cœur frémit à leur chant de vic-
toire;

Le mien seul reste froid, insensible à
la gloire.

(HUNGARIAN MARCH)

PART II

The second part shows Faust in his study, weary of life and ready to drink poison, when a chorus singing an Easter Hymn stirs memories of his boyhood and stays his hand. Mephistopheles, musically a sinister rather than the suave and gentlemanly figure sometimes depicted, appears suddenly and discourses to a lurking undercurrent of trombone color. He promises Faust the gamut of experience and delight. He transports him to Auerbach's Cellar in Leipzig, where, after a group of students have sung a drinking song, Brander, one of the carousers, sings the "Song of the Rat." The chorus sacrilegiously adds a "*Requiescat in pace*" to the dead rat, the rat who lived on the fat of the land (specifically the kitchen), until, eating rat poison, he came to a violent end. At Brander's suggestion they sing a fugued "Amen."* Mephistopheles tops this with the "Song of the Flea,"

* Berlioz wrote this note in his autograph score: "If one is afraid of wounding the feelings of a pious audience, or an audience that admires scholastic fugues on the word 'Amen,' a cut of the following ten pages may be made."

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wherein this small creature, adopted by a king, was dressed in silks and pampered. He thereupon had his fill of the courtiers, who dared not scratch themselves. The student chorus joins in the refrain, but all this interests Faust not at all (nor did it in Goethe's text). Again the two take (instrumental) flight, this time to the banks of the Elbe, where Mephistopheles summons the sylphs to lull Faust to sleep and to conjure up before him the vision of Marguerite. As he sleeps, the "Spirits of the Air" hover awhile around the slumbering Faust, then gradually disappear." This is the ballet of the sylphs, which is often played separately and which cannot possibly convey its full effect without the peculiar charm of the music which leads up to it. Faust, awakened suddenly, is taken by Mephistopheles to find the Marguerite of his dreams. They follow groups of soldiers and students, who sing each their own songs separately and in combination.

SCENE IV

(In the north of Germany)

Faust, alone in his study

Sans regrets j'ai quitté les riantes cam-
pagnes

Où m'a suivi l'ennui;

Sans plaisirs je revois nos altièrès
montagnes;

Dans ma vieille cité je reviens avec lui.

Oh! je souffre! je souffre! et la nuit sans
étoiles,

Qui vient d'étendre au loin son silence
et ses voiles,

Ajoute encore à mes sombres douleurs.

O terre! pour moi seul tu n'as donc pas
de fleurs!

Par le monde, où trouver ce qui manque
à ma vie?

Je chercherais en vain, tout fuit mon
âpre envie!

Allons, il faut finir! . . . Mais je tremble
. . . Pourquoi

Trembler devant l'abîme entr'ouvert
devant moi? . . .

O coupe trop longtemps à mes désirs
ravie,

Viens, viens, noble cristal, verse-moi le
poison

Qui doit illuminer

Ou tuer ma raison.

*(He lifts the cup to his lips. Sound of
bells. Religious chant in neigh-
boring church.)*

Chorus:

(EASTER HYMN)

Christ vient de ressusciter! . . .

Quittant du tombeau

Le séjour funeste,

Au parvis céleste

Il monte plus beau.

Vers les gloires immortelles

Tandis qu'il s'élance à grands pas.

Ses disciples fidèles
Languissent ici-bas.

Hélas! c'est ici qu'il nous laisse
Sous les traits brûlants du malheur.

O divin maître! ton bonheur
Est cause de notre tristesse.

Faust (with chorus above):

O souvenirs! O mon âme tremblante,
Sur l'aile de ces chants vas-tu voler aux
cieux?

La foi chancelante revient, me ramenant
La paix des jours pieux.

Mon heureuse enfance, la douceur de
prier,

La pure jouissance d'errer et de rêver
Par les vertes prairies

Aux clartés infinies d'un soleil de
printemps!

O baiser de l'amour céleste
Qui remplissais mon coeur
De doux pressentiments
Et chassais tout désir funeste!

Chorus:

Hosanna!

Hosanna!

Faust (Recitative):

Hélas! doux chants du ciel, pourquoi
dans sa poussière

Réveiller le maudit? Hymnes de la prière,
Pourquoi soudain venir ébranler mon
dessein?

Vos suaves accords rafraîchissent mon
sein.

Chants plus doux que l'aurore,
Retentissez encore:

Mes larmes ont coulé, le ciel m'a re-
conquis.

SCENE V

Faust and Mephistopheles

Mephistopheles (appearing suddenly) :
O pure émotion! Enfant du saint parvis!
Je t'admire, docteur! Les pieuses volées
De ces cloches d'argent
Ont charmé grandement
Tes oreilles troublées!

Faust:
Qui donc es-tu, toi dont l'ardent regard
Pénètre ainsi que l'éclat d'un poignard,
Et qui, comme la flamme,
Brûle et dévore l'âme?

Mephistopheles:
Vraiment, pour un docteur, la demande
est frivole!
Je suis l'esprit de vie, et c'est moi qui
console.
Je te donnerai tout, le bonheur, le
plaisir,
Tout ce que peut rêver le plus ardent
désir.

Faust:
Eh bien, pauvre démon, fais-moi voir
tes merveilles.

Mephistopheles:
Certes! j'enchanterai tes yeux et tes
oreilles.
Au lieu de t'enfermer, triste comme le
ver
Qui ronge tes bouquins, viens, suis-moi,
change d'air.

Faust:
J'y consens.

Mephistopheles:
Partons donc pour connaître la vie,
Et laisse le fatras de ta philosophie.

(They disappear into the air.)

SCENE VI

(Auerbach's Cellar in Leipzig)

Faust, Mephistopheles, Brander, Students, Citizens and Soldiers

Chorus of Revelers:
À boire encor! Du vin
Du Rhin!

Mephistopheles:
Voici, Faust, un séjour de folle com-
pagnie;
Ici vins et chansons réjouissent la vie.

Chorus:
Oh! qu'il fait bon quand le ciel tonne
Rester près d'un bol enflammé,
Et se remplir comme une tonne
Dans un cabaret enfumé!
J'aime le vin et cette eau blonde
Qui fait oublier le chagrin.
Quand ma mère me mit au monde,
J'eus un ivrogne pour parrain.
Oh! qu'il fait bon, etc., etc.

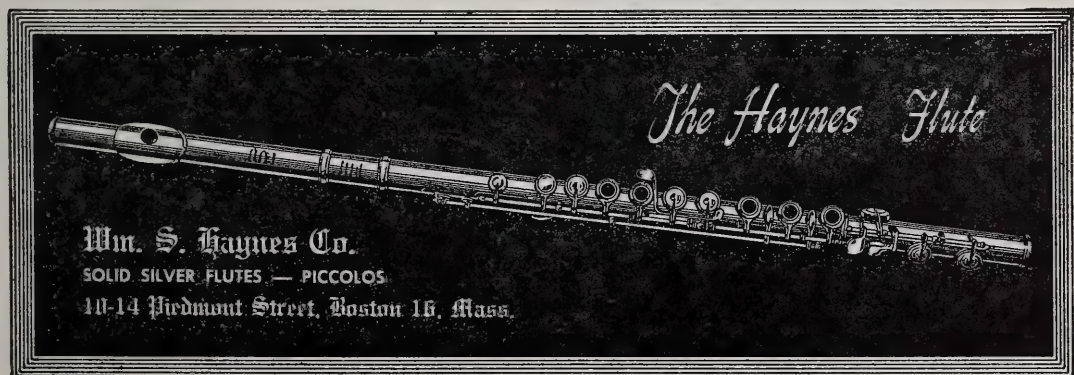
Some Drinkers:
Qui sait quelque plaisante histoire?
En riant, le vin est meilleur.
À toi, Brander!

Other Drinkers:
Il n'a plus de mémoire!

Brander (drunk) :
J'en sais une, et j'en suis l'auteur.

All:
Eh bien donc, vite!

Brander.
Puisqu' on m'invite,
Je vais vous chanter du nouveau.



All:

Bravo! bravo!

Song of Brander:

Certain rat, dans une cuisine,
Établi comme un vrai frater,
S'y traitait si bien, que sa mine
Eût fait envie au gros Luther.
Mais un beau jour le pauvre diable,
Empoisonné, sauta dehors,
Aussi triste, aussi misérable
Que s'il eût eu l'amour au corps.

Chorus:

Que s'il eût eu l'amour au corps.

(*Second Verse*)

Il courait devant et derrière,
Il grattait, reniflait, mordait,
Parcourait la maison entière,
La rage à ses maux ajoutait,
Au point qu'à l'aspect du délire
Qui consumait ses vains efforts
Les mauvais plaisants pouvaient dire
Il a, ma foi, l'amour au corps.

Chorus:

Il a, ma foi, l'amour au corps.

(*Third Verse*)

Dans le fourneau le pauvre sire
Crut pourtant se cacher très-bien,
Mais il se trompait, et le pire
C'est qu'on l'y fit rôtir enfin.
La servante, méchante fille,
De son malheur rit bien alors.
Ah! disait-elle, comme il grille!
Il a vraiment l'amour au corps.

Chorus:

Il a vraiment l'amour au corps.

Requiescat in pace. Amen.

Brander:

Pour l'amen une fugue, une fugue, un
choral!
Improvisons un morceau magistral.

Mephistopheles (aside to Faust):

Écoute bien ceci! nous allons voir,
docteur,
La bestialité dans toute sa candeur.

*Chorus (Fugue on the theme of
Brander's song):*

Amen. A . . . men. A . . . men. Amen.

Mephistopheles (advancing):

Vrai Dieu, messieurs, votre fugue est fort
belle
Et telle,
Qu'à l'entendre on se croit aux saints
lieux!

Souffrez qu'on vous le dise:

Le style en est savant, vraiment religieux;
On ne saurait exprimer mieux
Les sentiments pieux
Qu'en terminant ses prières l'église
En un seul mot résume. Maintenant,
Puis-je à mon tour riposter par un chant
Sur un sujet non moins touchant
Que le vôtre?

Chorus:

Ah ça! mais se moque-t-il de nous?
Quel est cet homme?
Ôh! qu'il est pâle, et comme
Son poil est roux!
N'importe! Volontiers. Autre chanson.
À vous.

Song of Mephistopheles:

Une puce gentille
Chez un prince logeait;
Comme sa propre fille
Le brave homme l'aimait;
Et, l'histoire l'assure,
Par son tailleur, un jour,
Lui fit prendre mesure
Pour un habit de cour.

L'insecte, plein de joie,
Dès qu'il se vit paré
D'or, de velours, de soie,
Et de croix décoré,
Fit venir de province
Ses frères et ses soeurs,
Qui, par ordre du prince,
Devinrent grand seigneurs.

Mais, ce qui fut bien pire,
C'est que les gens de cour,
Sans en oser rien dire,
Se grattaient tout le jour.
Cruelle politique!
Ah! plaignons leur destin,
Et dès qu'une nous pique
Écrasons-la soudain.

Chorus:

Ah! ah! Bravo!
Bravissimol
Écrasons-la soudain.

Faust:

Assez! fuyons ces lieux où la parole est
vile,
La joie ignoble et le geste brutal.
N'as-tu d'autres plaisirs, un séjour plus
tranquille
À me donner, toi, mon guide infernal?

Mephistopheles:

Ah! ceci te déplaît! Suis-moi.

(*They leave and take flight through
the air on Faust's cloak.*)

SCENE VII

(Woods and meadows on the banks of the Elbe)

Faust. Mephistopheles. Chorus of Gnomes and Sylphs

Mephistopheles:

Voici des roses
De cette nuit écloses.
Sur ce lit embaumé,
O mon Faust bien-aimé,
Repose!
Dans un voluptueux sommeil,
Où glissera sur toi plus d'un baiser
vermeil,
Où des fleurs pour ta couche ouvriront
leurs corolles,
Ton oreille entendra de divines paroles.
Écoute! les esprits de la terre et de l'air
Commencent, pour ton rêve, un suave
concert.

(*Faust's Dream*) *Chorus of Sylphs and Gnomes:*

Dors, heureux Faust, dors! Bientôt, sous
un voile
D'or et d'azur, tes yeux vont se fermer,
Songes d'amour vont enfin te charmer,
Au front des cieux va briller ton étoile.

De sites ravissants
La campagne se couvre,
Et notre oeil y découvre
Des prés, des bois, des champs,
Et d'épaisses feuillés,
Où de tendres amants
Promènent leurs pensées.
Mais plus loin sont couverts
Les longs rameaux des treilles
De bourgeons, pampres verts
Et de grappes vermeilles.
Vois ces jeunes amants,
Le long de la vallée,
Oublier les instants
Sous la fraîche feuillée.

Mephistopheles with Chorus:

Une beauté les suit
Ingénue et pensive;
À sa paupière luit
Une larme furtive.
Faust! elle t'aimera
Bientôt.

Faust (asleep):
Margarita!

Chorus:

Le lac étend ses flots,
À l'entour des montagnes
Dans les vertes campagnes
Il serpente en ruisseaux.

Là, de chants d'allégresse
La rive retentit.
D'autres choeurs là sans cesse
La danse nous ravit.
Les uns gaîment s'avancent
Autours des coteaux verts,
De plus hardis s'élancent
Au sein des flots amers.

Faust (dreaming):
Margarita!

Chorus:
Partout l'oiseau timide,
Cherchant l'ombre et le frais,
S'enfuit d'un vol rapide
Au milieu des marais.
Tous, pour goûter la vie,
Tous cherchent dans les cieux
Une étoile chérie
Qui s'alluma pour eux.
Dors, dors!
C'est elle
Qu'Amour te destina. Regarde! qu'elle
est belle!

Mephistopheles:

Le charme opère, il est à nous!
C'est bien, jeunes esprits, je suis content
de vous . . .
Bercez, bercez son sommeil enchanté.

Ballet of the Sylphs

(*The spirits of the air hover silently
around the sleeping Faust and
gradually disappear.*)

Faust (awakening):

Margarita!
Oh! qu'ai-je vu!
Quelle celeste image!
Quel ange au front mortel!
Où le trouver? Vers quel autel
Traîner à ses pieds ma louange? . . .

Mephistopheles:

Eh bien, il faut me suivre encor
Jusqu'à cette alcôve embaumée
Où repose ta bien-aimée.
À toi seul ce divin trésor!
Des étudiants voici la joyeuse cohorte
Qui va passer devant sa porte;
Parmi ces jeunes fous, au bruit de leurs
chansons,
Vers ta beauté nous parviendrons.
Mais contiens tes transports et suis bien
mes leçons.

SCENE VIII

Chorus of Students and Soldiers marching toward the town

The Soldiers:

Villes entourées
De murs et remparts,
Fillettes sucrées ,
Aux malins regards,
Victoire certaine
Près de vous m'attend;
Si grande est la peine,
Le prix est plus grand.
Au son des trompettes,
Les braves soldats
S'élancent aux fêtes,
Ou bien aux combats;
Fillettes et villes
Font les difficiles;
Bientôt tout se rend.
Si grande est la peine,
Le prix est plus grand.

The Students:

*Iam nox stellata velamina pandit;
nunc bibendum et amandum est! Vita
brevis fugaxque voluptas. Gaudeamus
igitur, gaudeamus! . . . Nobis sub
ridente luna, per urbem quaerentes
puellas eamus! ut cras, fortunati Caesares,
dicamus: Veni, vidi, vici! Gaudeamus
igitur!*

The two choruses together:

The Soldiers:

Villes entourées, etc.

Faust, Mephistopheles and the Students:

Iam nox stellata, etc.

PART III

The scene of the third part is Marguerite's chamber, which is empty as Faust enters and contemplates it in rapturous anticipation. Mephistopheles appears and bids him hide, for Marguerite is coming. She prepares to retire, singing the folk-like "The King of Thule."* Again Mephistopheles summons his minions, this time the will-o'-the-wisps (Goethe's *Irrlichter*; Berlioz' *Follets*), to put a charm upon the mind and the heart of the guileless country girl with a vision of Faust. Mephistopheles sings a serenade of mock warning about man's deceit of innocent femininity, while the Spirits of the Air join him, subsequently vanishing at his command (with a descending scale in the strings). There follows a love duet as the pair first encounter.† The duet becomes a trio as Mephistopheles comes in to warn them that the neighbors are about to find them out. The finale then becomes a general ensemble with the neighbors as a jeering chorus.

SCENE IX

(Drums and trumpets sound a retreat)

Faust (evening, in Margaret's chamber):

Merci, doux crépuscule! Oh! sois le
bienvenu!
Éclaire enfin ces lieux, sanctuaire in-
connu,
Où je sens à mon front glisser comme
un beau rêve,
Comme le frais baiser d'un matin qui
se lève.
C'est de l'amour, j'espère. . . . Oh!
comme on sent ici
S'envoler le souci!
Que j'aime ce silence, et comme je re-
spire
Un air pur!

O jeune fille! O ma charmante!
O ma trop idéale amante!
Quel sentiment j'éprouve en ce moment
fatal!
Que j'aime à contempler ton chevet
virginal!
Quel air pur je respire!
Seigneur! Seigneur!
Après ce long martyre,
Que de bonheur!

*(Faust, walking slowly, examines with
a passionate curiosity the interior of
Margaret's room.)*

* The melody stresses the raised fourth, characteristic of the Lydian mode, in each opening phrase, stated by the viola solo and repeated by the singer. She sings absently, without any thought of the expressive content of the verses, pausing between the last snatches of the old song as she braids her hair.

† Goethe's preliminaries of first acquaintance in Marguerite's garden are dispensed with — Berlioz has found the necessary contraction of the story with the help of the devil, whose machinations have speeded the affair with love before first sight.

SCENE X

Mephistopheles. Faust

Mephistopheles (rushing in) :

Je l'entends! Sous ces rideaux de soie
Cache-toi!

Faust:

Dieu! mon coeur se brise dans la joie!

Mephistopheles:

Profite des instants. Adieu, modère-toi,
Ou tu la perds.

(He hides Faust behind the curtains)

Bien. Mes follets et moi,
Nous allons vous chanter un bel
épithalame.

Faust:

Oh! calme-toi, mon âme.

SCENE XI

Marguerite. Faust (hidden)

*Marguerite (entering, holding a lamp
in her hand) (Exit Mephis-
topheles) :*

Que l'air est étouffant!
J'ai peur comme un enfant;
C'est mon rêve d'hier qui m'a toute
troublée . . .
En songe je l'ai vu lui, mon futur amant.
Qu'il était beau! Dieu! j'étais tant
aimée!
Et combien je l'aimais!
Nous verrons-nous jamais
Dans cette vie?
Folie!

(She sings while braiding her hair.)

LE ROI DE THULÉ *(Medieval Song)*

Autrefois un roi de Thulé,
Qui jusqu' au tombeau fut fidèle,
Reçut, à la mort de sa belle,
Une coupe d'or ciselé.

Comme elle ne le quittait guère,
Dans les festins les plus joyeux,
Toujours une larme légère
À sa vue humectait ses yeux.

Ce prince, à la fin de sa vie,
Lègue ses villes et son or,
Excepté la coupe chérie
Qu'à la main il conserve encor.
Il fait, à sa table royale,
Asseoir ses barons et ses pairs,
Au milieu de l'antique salle
D'un château que baignaient les mers.

Le buveur se lève et s'avance
Auprès d'un vieux balcon doré;
Il boit, et soudain sa main lance
Dans les flots le vase sacré.
Le vase tombe; l'eau bouillonne,
Puis se calme aussitôt après.
Le vieillard pâlit et frissonne:
Il ne boira plus désormais.

Autrefois un roi . . . de Thulé
Jusqu'au tombeau . . . fut fidèle . . . Ah!



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SCENE XII

(A square before Marguerite's house)
Mephistopheles and Will-o'-the-wisps
Evocation

Mephistopheles:

Esprits des flammes inconstantes,
Accourez! j'ai besoin de vous.
Accourez! Accourez!

Follets capricieux, vos lueurs malfai-
santes
Vont charmer une enfant et l'amener à
nous.

Au nom du diable, en danse!
Et vous, marquez bien la cadence,
Ménétriers d'enfer, ou je vous éteins
tous.

(*Minuet of the will-o'-the-wisps.*)

*Mephistopheles (pretending to play a
hurdy-gurdy):*

Maintenant,
Chantons à cette belle une chanson
morale,
Pour la perdre plus sûrement.

(*Serenade of Mephistopheles with
chorus of will-o'-the-wisps.*)

Mephistopheles:

Devant la maison
De celui qui t'adore,
Petite Louison,
Que fais-tu dès l'aurore?
Au signal du plaisir,
Dans la chambre du drille
Tu peux bien entrer fille,
Mais non fille en sortir.

Chorus:

Que fais-tu? Ha!

Mephistopheles (with Chorus):

Il te tend les bras:
Près de lui tu cours vite.
Bonne nuit, hélas!
Bonne nuit, ma petite.
Près du moment fatal
Fais grande résistance,
S'il ne t'offre d'avance
Un anneau conjugal.

Mephistopheles:

Chut! disparaïssez! . . .

(*The will-o'-the-wisps vanish.*)

Silence!

Allons voir roucouler nos tourtereaux!

SCENE XIII

Duet

Marguerite (seeing Faust):

Grands dieux!
Que vois-je! est-ce bien lui? dois-je en
croire mes yeux? . . .

Faust:

Ange adoré, dont la céleste image
Avant de te connaître illuminait mon
cœur,
Enfin je t'aperçois, et du jaloux nuage
Qui te cachait encor mon amour est
vainqueur.
Marguerite, je t'aime!

Marguerite:

Tu sais mon nom! Moi-même
J'ai souvent dit le tien:
Faust!

Faust:

Ce nom est le mien;
Un autre le sera, s'il te plaît davantage.

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Marguerite:

En songe je t'ai vu tel que je te revois.

Je reconnais ta voix,
Tes traits, ton doux langage . . .

Je . . . t'attendais.

Ma tendresse inspirée
Était d'avance à toi.

Faust:

En songe tu m'as vu!

Et tu m'aimais?

Marguerite adorée!

Marguerite est à moi.

Marguerite:

Mon bien-aimé, ta noble et douce image
Avant de te connaître illuminait mon
cœur!

Enfin, je t'aperçois et du jaloux nuage
Qui te cachait encor ton amour est
vainqueur.

Faust:

Ange adoré, etc.

Marguerite:

Je ne sais quelle ivresse
Brûlante, enchanteresse,
Dans ses bras me conduit.

Faust:

Marguerite! O tendresse!
Cède à l'ardente ivresse
Qui vers toi m'a conduit.

Marguerite:

Quelle langueur s'empare de mon
.. être! . . .

Dans mes yeux des pleurs . . .
Tout s'efface . . . Je meurs . . .

Faust:

Au vrai bonheur dans mes bras tu vas
naître,

Viens . . .

SCENE XIV

Faust, Marguerite, Mephistopheles, and Chorus

Mephistopheles (entering suddenly):

Allons, il est trop tard!

Marguerite:

Quel est cet homme?

Faust:

Un sot.

Mephistopheles:

Un ami.

Marguerite:

Son regard
Me déchire le cœur.

Mephistopheles:

Sans doute je dérange . . .

Faust:

Qui t'a permis d'entrer?

Mephistopheles:

Il faut sauver cet ange!
Déjà tous les voisins, éveillés par nos
chants,

Accourent, désignant la maison aux
passants;

En raillant Marguerite, ils appellent sa
mère.

La vieille va venir . . .

Faust:

Que faire?

Mephistopheles:

Il faut partir.

Faust:

Damnation!

Mephistopheles:

Vous vous verrez demain; la consolation
Est bien près de la peine.

Marguerite:

Oui, demain, bien-aimé. Dans la chambre
prochaine
Déjà j'entends du bruit.

Faust:

Adieu donc, belle nuit
A peine commencée! Adieu, festin
d'amour
Que je m'étais promis!

Mephistopheles:

Partons, voilà le jour!

Faust:

Te reverrai-je encor, heure trop fugitive,
Où mon âme au bonheur allait enfin
s'ouvrir?

Mephistopheles:

La foule arrive:
Hâtons-nous de partir!

Chorus of Neighbors in the Street:

Holà! mère Oppenheim, vois ce que fait
ta fille!
L'avis n'est pas hors de saison:
Un galant est dans ta maison,
Et tu verras dans peu s'accroître ta
famille. Holà!

Faust:

Je connais donc enfin tout le prix de la
vie.
Le bonheur m'apparaît, il m'appelle,
et je vais le saisir.
L'amour s'est emparé de mon âme ravie,
Il comblera bientôt mon dévorant désir.

Marguerite:

O mon Faust bien aimé, je te donne ma
vie!
L'amour s'est emparé de mon âme ravie,
Il m'entraîne vers toi: te perdre c'est
mourir.

Marguerite:

Ciel! entends-tu ces cris? Devant Dieu,
je suis morte
Si l'on te trouve ici!

Mephistopheles:

Viens! on frappe à la porte!

Faust:

O fureur!

Mephistopheles:

O sottise!

Marguerite:

Adieu. Par le jardin
Vous pouvez échapper.

Faust:

O, mon ange! à demain!

Mephistopheles:

À demain! à demain!

Mephistopheles:

Je puis donc à mon gré te traîner dans
la vie,
Fier esprit! Et le moment approche où
je vais te saisir.
Sans combler ton dévorant désir,
L'amour en t'enivrant doublera ta folie

PART IV

Part Four opens with Marguerite's heartbroken song of grief in the belief that she has been abandoned by her lover (the famous *Mein Ruh ist hin*, with English horn solo). Before its close, a chorus of students, reminiscent of her first meeting with Faust, is heard in the distance. There follows Faust's "Invocation to Nature": "Bright sparkling worlds above, towards you leaps forth the piteous cry of a heart in anguish, of a soul madly longing, madly striving for joy." These two airs bring the characters of Marguerite and Faust, in turn, to their fullest emotional expression, for each is now swept on the current of a lover's passion. Thus the final part is the climax of intensity and all is to be capped by the mad ride which is to follow.

Mephistopheles appears and reveals that Marguerite has (unwittingly) poisoned her mother by the sleeping draught Faust had provided her with to facilitate their nightly meetings. Marguerite, he divulges, is in prison and sentenced to death. Faust, frantic, demands that Mephistopheles rescue her. Mephistopheles makes the condition that Faust first put his signature to a parchment, and this, under the pressure of his desperation, he quickly does. Now Mephistopheles,

triumphant, summons up two black horses and upon them they gallop off. But their ride proves a final deception — they are headed not for Marguerite but for Hell itself. They pass a chorus of peasants intoning a *Sanctus*. The horses (and the music) slow up and stop for a moment. But Faust is impatient. The music quickens and gives a sense of mad impulsion in their flight; they are at the last surrounded by the devils and the damned souls of Pandemonium who chant in unison. "The language here put in the mouths of these spirits," says a note, "is that which, according to Swedenborg, is ordinarily spoken by the demons and the damned." Yet the actual syllables are Berlioz' own.

A final chorus of heavenly spirits sings of Marguerite's salvation.

SCENE XV

Romance

Marguerite (alone):

D'amour l'ardente flamme
 Consume mes beaux jours,
 Ah! la paix de mon âme
 A donc fui pour toujours!

Son départ, son absence,
 Sont pour moi le cercueil,
 Et loin de sa présence
 Tout me paraît en deuil.

Alors ma pauvre tête
 Se dérange bientôt;
 Mon faible cœur s'arrête,
 Puis se glace aussitôt.

Sa marche que j'admire,
 Son port si gracieux,
 Sa bouche au doux sourire,
 Le charme de ses yeux,

Sa voix enchanteresse
 Dont il sait m'embraser,
 De sa main la caresse,
 Hélas! et son baiser,

D'une amoureuse flamme
 Consument mes beaux jours.
 Ah! la paix de mon âme
 A donc fui pour toujours!

Je suis à ma fenêtre
 Ou dehors tout le jour:
 C'est pour le voir paraître
 Ou hâter son retour.

Mon cœur bat et se presse
 Dès qu'il le sent venir;
 Au gré de ma tendresse
 Puis-je le retenir!

O caresses de flamme!
 Que je voudrais un jour
 Voir s'exhaler mon âme
 Dans ses baisers d'amour.

*(Chorus of soldiers and students heard
 in the distance.)*

Soldiers:

Au son des trompettes
 Les braves soldats
 S'élancent aux fêtes
 Ou bien aux combats
 Si grande est la peine,
 Le prix est plus grand.

Marguerite:

Bientôt la ville entière au repos va se
 rendre;
 Clairons, tambours du soir déjà se font
 entendre
 Avec des chants joyeux,
 Comme au soir où l'amour offrit Faust
 à mes yeux.

Students:

*Iam nox stellata velamina pandit.
 Per urbem quaerentes puellas eamus.*

Marguerite:

Il ne vient pas!
 Hélas!

SCENE XVI
Invocation to Nature
(Forests and caves)

Faust:
Nature immense, impénétrable et fière,
Toi seule donnes trêve à mon ennui sans
fin,
Sur ton sein tout puissant je sens moins
ma misère,
Je retrouve ma force, et je crois vivre
enfin.
Oui, soufflez, ouragans! Criez, forêts
profondes!

Croulez, rochers! Torrents, précipitez vos
ondes!
À vos bruits souverains ma voix aime à
s'unir.
Forêts, rochers! torrents, je vous adore!
Mondes
Qui scintillez, vers vous s'élance le désir
D'un coeur trop vaste et d'une âme
altérée
D'un bonheur qui la fuit.

SCENE XVII

Mephistopheles (climbing the precipice):
À la voûte azurée
Aperçois-tu, dis-moi, l'astre d'amour
constant?
Son influence, ami, serait fort nécessaire;
Car tu rêves ici, quand cette pauvre
enfant,
Marguerite . . .

Faust:
Tais-toi!

Mephistopheles:
Sans doute il faut me taire,
Tu n'aimes plus! Pourtant en un cachot
traînée,
Et pour un parricide à la mort con-
damnée . . .

Faust:
Quoi!

Mephistopheles:
J'entends des chasseurs qui parcourent
les bois.

Faust:
Achève, qu'as-tu dit? Marguerite en
prison? . . .

Mephistopheles:
Certaine liqueur brune, un innocent
poison,
Qu'elle tenait de toi pour endormir sa
mère
Pendant vos nocturnes amours,
A causé tout le mal. Caressant sa
chimère,
T'attendant chaque soir, elle en usait
tousjours.
Elle en a tant usé, que la vieille en est
morte.
Tu comprends maintenant.

Faust:
Feux et tonnerre!

Mephistopheles:
En sorte
Que son amour pour toi la conduit . . .

Faust:
Sauve-la,
Sauve-la, misérable!

Mephistopheles:
Ah! je suis le coupable!
On vous reconnaît là,
Ridicules humains! N'importe!
Je suis le maître encor de t'ouvrir cette
porte.
Mais qu'as-tu fait pour moi
Depuis que je te sers?

Faust:
Qu'exiges-tu?

Mephistopheles:
De toi?
Rien qu'une signature
Sur ce vieux parchemin.
Je sauve Marguerite à l'instant, si tu
jures
Et signes ton serment de me servir
demain.

Faust:
Eh! que me fait *demain*, quand je souffre
à cette heure?
Donne. (*He signs*) Voilà mon nom.
Vers sa sombre demeure
Volons donc maintenant. O douleur
insensée!
Marguerite, j'accours!

Mephistopheles:
À moi, Vortex! Giaour!
Sur ces deux noirs chevaux, prompts
comme la pensée,
Montons, et au galop. La justice est
pressée.

LIST OF WORKS

Performed in the Washington, D. C., Series

DURING THE SEASON 1954-1955

BACH.....Brandenburg Concerto No. 6 in B-flat major, for Strings
III January 13

BEETHOVEN.....Symphony No 7, in A major, *Op.* 92
II December 9

BERLIOZ.....Fantastic Symphony, *Op.* 14A
I November 18

“The Damnation of Faust,” Dramatic Legend, *Op.* 24

SUZANNE DANCO, *Soprano*

DAVID POLERI, *Tenor*

MARTIAL SINGHER, *Baritone*

DONALD GRAMM, *Baritone*

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IV March 10

DEBUSSY.....“La Mer,” Three Orchestral Sketches
II December 9

DUKAS.....“L’Apprenti Sorcier”, Scherzo, after a Ballad by Goethe
III January 13

GLUCK.....Overture to “Alceste”
I November 18

HAYDN.....Symphony in D major, No. 53 (L’Impériale)
II December 9

HONEGGER.....Symphony No. 5
I November 18

MARTINU.....Fantaisies Symphoniques (Symphony No. 6)
III January 13

RAVEL.....“La Valse,” Choreographic Poem
II December 9

SCHUMANN.....Symphony No. 4, in D minor, *Op.* 120
III January 13

SCENE XVIII

The Ride to the Abyss

Faust and Mephistopheles, galloping on two black horses

Faust:

Dans mon coeur retentit sa voix
désespérée . . .
O pauvre abandonnée!

*Chorus of peasants kneeling before a
wayside cross:*

*Sancta Maria, ora pro nobis
Sancta Magdalena, ora pro nobis.*

Faust:

Prends garde à ces enfants, à ces femmes
priaient
Au pied de cette croix.

Mephistopheles:

Eh qu'importe! en avant!

Chorus:

Sancta Margarita . . . — Ah!

*(Cries of fright. The Chorus scatters in
confusion. The riders pass by.)*

Faust:

Dieux! un monstre hideux en hurlant
nous poursuit!

Mephistopheles:

Tu rêves!

Faust:

Quel essaim de grands oiseaux de nuit!
Quels cris affreux! . . . ils me frappent
de l'aile! . . .

Mephistopheles (reining his horse):

Le glas des trépassés sonne déjà pour elle.
As-tu peur? retournons! *(They halt.)*

Faust:

Non, je l'entends, courons!

(The horses redouble their speed.)

Mephistopheles (spurring his horse):

Hop! Hop! Hop!

Faust:

Regarde, autour de nous, cette ligne
infinie
De squelettes dansant!
Avec quel rire horrible ils saluent en
passant!

Mephistopheles:

Hop! hop! . . . pense à sauver sa vie.
Hop! . . . et ris-toi des morts!

*Faust (more and more terrified and
breathless):*

Nos chevaux frémissent,
Leurs crins se hérissent,
Ils brisent leurs mors!
Je vois onduler
Devant nous la terre;
J'entends le tonnerre
Sous nos pieds rouler!
Il pleut du sang!!

Mephistopheles (in a voice of thunder):

Cohortes infernales,
Sonnez vos trompes triomphales!
Il est à nous!

Faust:

Horreur! Ah!

Mephistopheles:

Je suis vainqueur!
(They fall into the abyss.)

SCENE XIX

Pandemonium

Chorus of demons and the damned:

Ha! Irimiru Karabrao! Has! Has! Has!

*The princes of darkness to Mephis-
topheles:*

De cette âme si fière,
A jamais es-tu maître et vainqueur,
Méphisto?

Mephistopheles:

J'en suis maître à jamais.

The princes:

Faust a donc librement
Signé l'acte fatal qui le livre à nos
flammes?

Mephistopheles:

Il signa librement.

*Chorus: (The demons carry Mephis-
topheles in triumph)*

*Tradioun marexil firtrudinxé burrudixé
Fory my dinkorlitz. O méri kariu! O
mevixé!*

*Meri kariba! O midara caraibo lakinda,
Méronдор dinkorlitz. Tradioun marexil,
Tradioun burrudixé, trudinxé caraibo.
Fir omevixé méronдор.
Mit aysko, méronдор, mit aysko! Oh!*

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(*The demons dance around Mephistopheles.*)

Diff! diff! méronдор, méronдор aysko!
Has! has! Satan! Has! has! Belphégor!
Has! has! Mephisto! Has! has! Kroïx!

Diff! diff! Astaroth! Belzébuth! Belphégor!

Astaroth! Méphisto! Sat, sat rayk irkimour.

Has! has! Méphisto! Irimiru karabrao.

EPILOGUE

(*On earth*)

Basses:

Alors l'enfer se tut.

L'affreux bouillonnement de ses grands lacs de flammes,

Les grincements de dents de ses tourmenteurs d'âmes,

Se firent seuls entendre; et, dans ses profondeurs,

Un mystère d'horreur s'accomplit.

Small Chorus:

O terreurs!

(*In heaven.*)

Seraphim bowing before the Almighty:

Laus! Hosanna!

Elle a beaucoup aimé, Seigneur! . . .

Soprano solo:

Margarita!!!

Chorus of Angels (Apotheosis of Marguerite):

Remonte au ciel, âme naïve

Que l'amour égara;

Viens revêtir ta beauté primitive

Qu'une erreur altéra.

Viens, les vierges divines,

Tes soeurs les Séraphines,

Sauront tarir les pleurs

Que t'arrachent encor les terrestres douleurs.

Conserve l'espérance

Et souris au bonheur. Viens, Margarita!

Viens!

(*End*)

The Harvard Glee Club

G. WALLACE WOODWORTH, *Conductor*

Will present the musical portions of the Good Friday Services at the National Cathedral, Mt. St. Alban, from 12 to 3 o'clock on the afternoon of Friday, April 8, 1955.

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A Beethoven Season

The Festival concerts for 1955, as planned by Mr. Munch, will be largely dedicated to the music of Beethoven, and will include the nine symphonies, *Fidelio* (Act II) in concert performance, the violin concerto, two piano concertos, and the principal overtures. Mr. Bernstein will conduct the *Missa Solemnis* in memory of Serge Koussevitzky. The Wednesday evening chamber series will consist of selected quartets, trios and sonatas of Beethoven.

Weekly Schedule

FRIDAY EVENINGS AT 8:30

SATURDAY EVENINGS AT 8:30

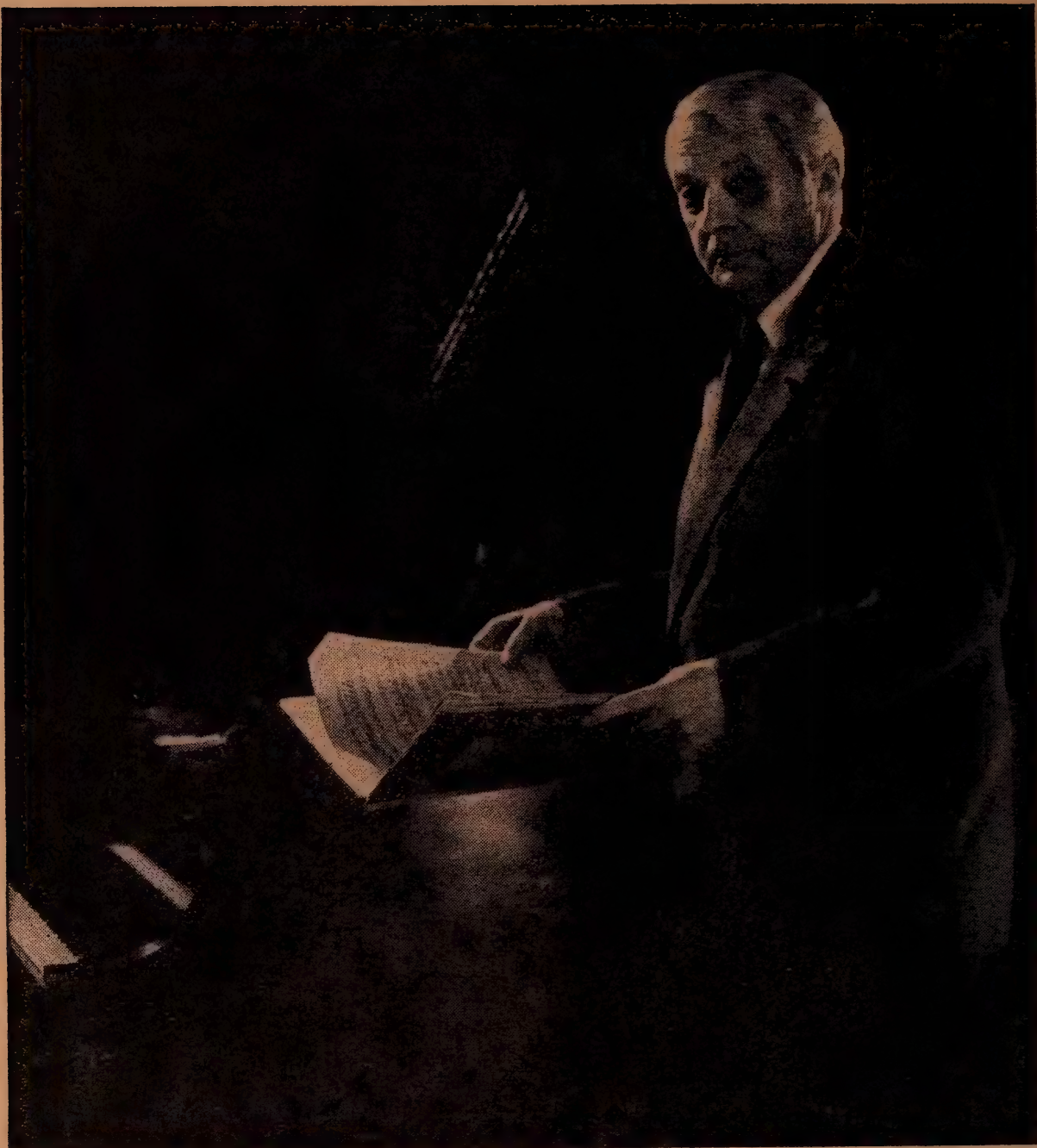
SUNDAY AFTERNOONS AT 2:30

The first two week-ends will consist of "Bach-Mozart" concerts by a chamber orchestra from the Boston Symphony, in the Theatre-Concert Hall.

The concerts of the last four week-ends will be given by the full Orchestra in the Music Shed.

The chamber music concerts will be given on Wednesday evening of each week in the Theatre-Concert Hall by famous chamber groups.

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Miscellaneous Programmes

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Program

. . .

The Symphony Club of Central Ohio presents
The Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

. . .

Overture, "Leonore", No. 2, Op. 72.....*Beethoven*

Symphony No. 5, in E minor ("From the New World") Op. 95....*Dvorak*

Adagio; Allegro molto

Largo

Scherzo: Molto vivace

Allegro con fuoco

INTERMISSION

Symphony No. 3, in G minor, Op. 42.....*Roussel*

Allegro vivo

Adagio

Vivace

Allegro con spirito

Excerpts from "The Damnation of Faust", Op. 24.....*Berlioz*

Minuet of the Will-o'-the-Wisps

Ballet of the Sylphs

Hungarian March (Rakoczy)

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PROGRAM NOTES

(Adapted from Copyrighted Notes by John N. Burk)

Overture, "Leonore" No. 2, Op. 72.....Ludwig van Beethoven

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

THE Overture *Leonore No. 3* retains all of the essentials of its predecessor, *Leonore No. 2*. There is the introduction, grave and songful, based upon the air of Florestan: "*In des Lebens Fruheblingstagen*," in which the prisoner sings sorrowfully of the darkness to which he is condemned, and dreams hopefully of the fair world outside. The main body of the Overture, which begins with the same theme (allegro) in both cases, rises from a whispering pianissimo to a full proclamation. This section of working out, or dramatic struggle, attains its climax with the trumpet call (taken directly from the opera, where the signal heard off stage, and repeated, as if closer, makes known the approach of the governor, whereby the unjustly imprisoned Florestan will be saved from death.)

Romain Rolland (in his invaluable study of "Leonora" in *Beethoven the Creator*) weighs the points of the two overtures, and, seeking a preference, decides: "Let us prefer them both!" He considers the possibility of finding a place for the "third" overture in performances of the opera, and admits his conversion to the practice of playing it between the prison scene and the finale of the opera.

• • •

Symphony No. 5 in E Minor, "From The New World," Op. 95Antonin Dvorak

Born at Muehlhausen (Nelahozeves) near Kralup, Bohemia, September 8, 1841;
died at Prague, May 1, 1904

The Symphony, "From the New World" ("*Z Novecho Sveta*"), was composed in America in the years 1892 and 1893. It had its first performance by the Philharmonic Society of New York, December 15, 1893, Anton Seidl conducting. There was a performance by the Boston Symphony Orchestra on December 29 of the same year. The Symphony was published in 1894.

WHEN DVORAK, a famous composer, successful exponent of the principle of racial character in music, took up his dwelling in America, he spoke constantly of this country's musical destiny as certain to grow from its folk melody. His enthusiasm found a general and a warm response. Collections, examples of Negro songs and Indian melodies, were shown to him. When at length he made it known that he had composed a symphony and entitled it "From the New World," there was much anticipation.

When the excitement attendant upon the first performance had cleared away, it became evident even to those who would have liked to think otherwise that national origins in the music were predominantly Bohemian.

Then when Dvorak was queried by his bewildered adherents as to how far he had gone into American sources, he denied having used any actual melodies in his work. Yet for years the statement persisted in cropping up that actual American melodies had been used. Karel Hoffmeister stated in his biography of his fellow-countryman that "a series of motives used as the basis of the work are connected with America. This thematic material, like that of the American quartet and quintet, has been derived or imitated from Negro and Indian sources."

Many years have passed since the topic at last burned itself to ashes. The commentators have long since laid away as outworn and immaterial the assembled pros and cons. The title no longer provokes inquiry. The case for a significant manifestation of music integral to America in Dvorak's last symphony is no more than a ghost of the eager nineties. The "New World" Symphony has survived on its purely musical graces, as one of its composer's most melodious and most brilliant works.

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FIRST CONCERT, October 19, 1954.....**CHESTER BARRIS**,
soloist, will play the Beethoven Piano Concerto No. 4 in
G major.

SECOND CONCERT, November 24, 1954..**BERNARD GREENHOUSE**,
'cellist, will play the Saint-Saens 'celo Concerto in A minor.

THIRD CONCERT, January 17, 1955.....**CLAUDE MONTEUX**.
flutist, will play the first performance (World Premiere) of
"Concerto Antoniano" by Nicolas Flagello (performance will
be conducted by the composer).

FOURTH CONCERT, March 9, 1955.....soloists from the
Columbus Little Symphony: Minna Bucksbaum, violin; Patricia
Winold, 'cello; Gertrude Kuehpus, piano, will play the Bee-
thoven Triple Concerto. Jean Harriman, harpist, will play
"Introduction and Allegro" by Ravel.

FIFTH CONCERT, April 13, 1955.....**MARGARET WILSON**,
contralto, will sing the first performance of a short selection
by Henry Brandt and the Brahms Alto Rhapsody in which
she will be featured with the **CHAPEL CHOIR OF CAPITAL**
UNIVERSITY (male voices) directed by Ellis Emanuel Snyder.

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THE
BOSTON SYMPHONY

CHARLES MUNCH, Conductor

TUESDAY, OCTOBER 19, 1954

8:20 P.M.

MASONIC AUDITORIUM

DETROIT, MICHIGAN

PROGRAM

THE

BOSTON SYMPHONY

Charles Munch, Music Director

MASONIC AUDITORIUM

TUESDAY, OCTOBER 19, 1954 — 8:20 P.M.

Bach Suite No. 4, in D major

Overture

Bourrees I and II

Gavotte

Minuet

Rejouissance

Roussel Symphony No. 3 in G minor, Op. 42

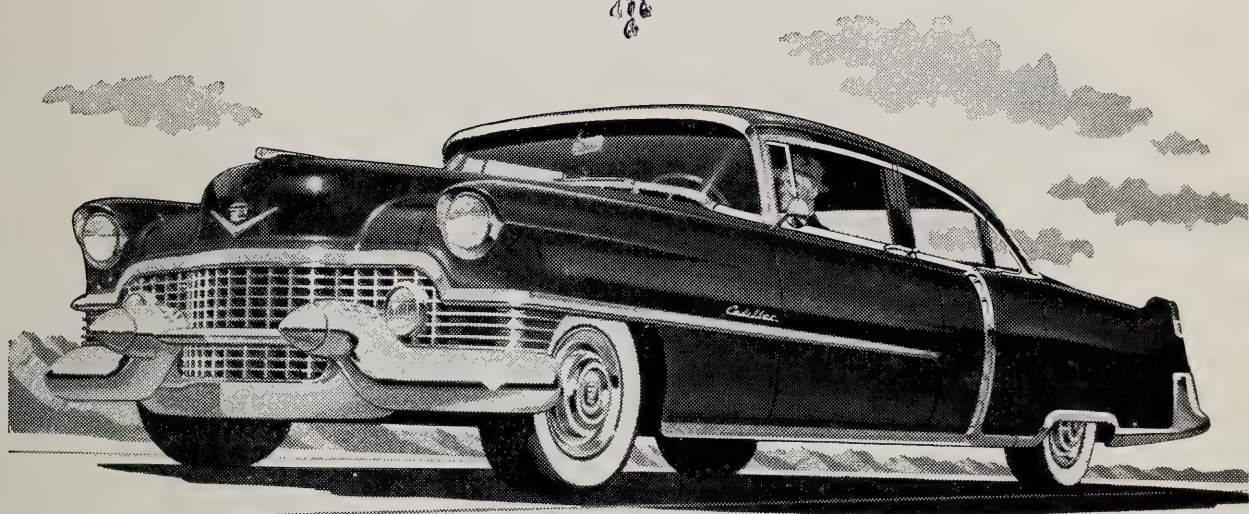
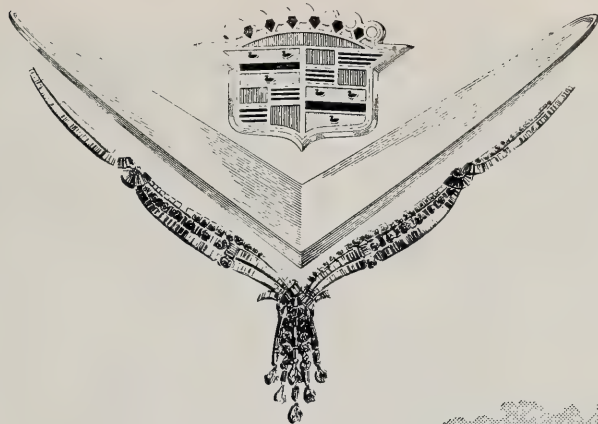
I. Allegro vivo

II. Adagio

III. Vivace

IV. Allegro con spirito

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Berlioz . Excerpts from "The Damnation of Faust," Op. 24

I. Minuet of the Will-o'-the Wisps

II. Ballet of the Sylphs

III. Hungarian March (Rakoczy)

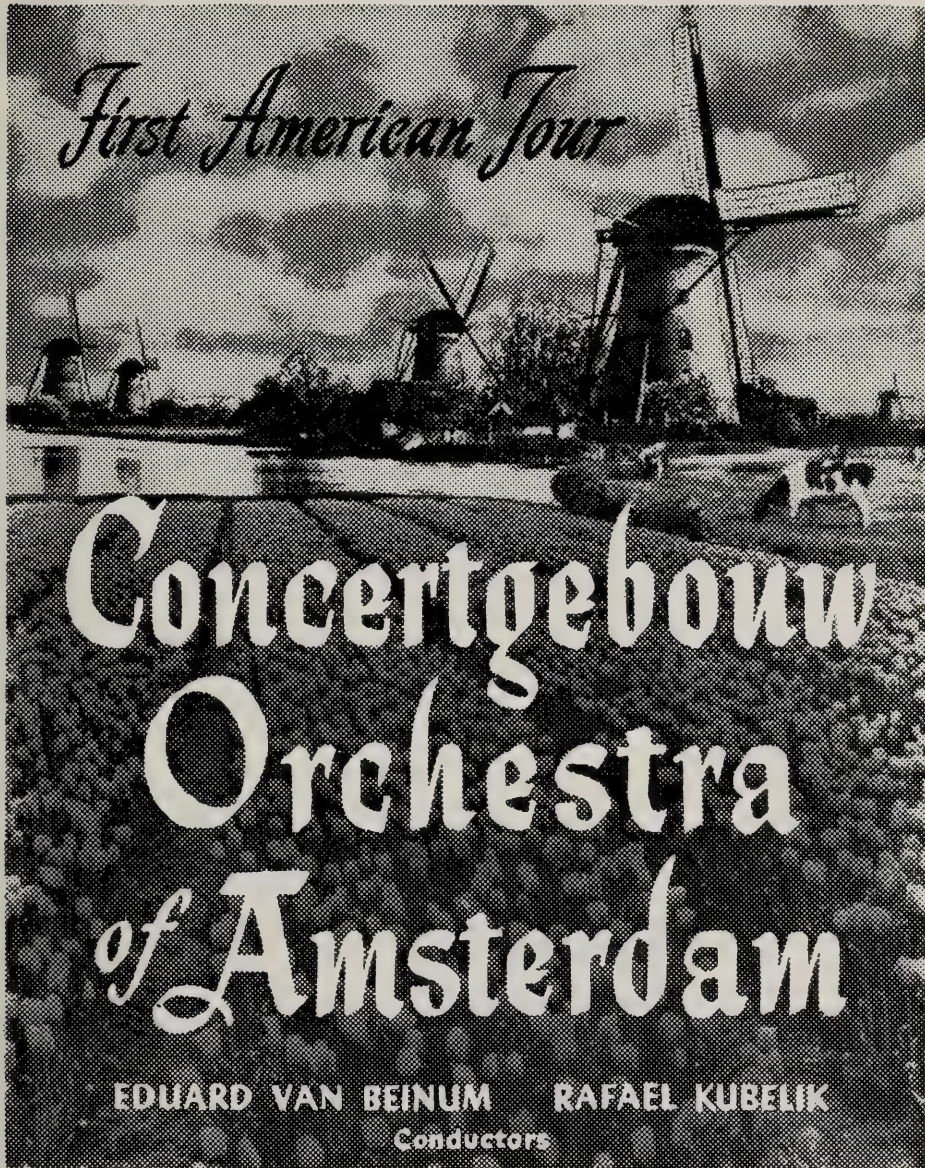
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Friday Evening, Nov. 19 LA TRAVIATA ★ Eva Likova	Saturday Matinee, Nov. 20 HANSEL & GRETEL ★ Anna Russell	Saturday Evening, Nov. 20 AIDA ★ Frances Yeend
Sunday Matinee, Nov. 21 RIGOLETTO ★ Hilde Gueden	Sunday Evening, Nov. 21 CARMEN ★ Blanche Thebom	Wednesday Evening, Nov. 24 SHOW BOAT ★ Robert Rounseville

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PROGRAM ♦ continued ♦ ♦ ♦ ♦ ♦

Beethoven Symphony No. 7, in A major, Op. 92

- I. Poco sostenuto; Vivace
- II. Allegretto
- III. Presto; Assai meno presto; Tempo primo
- IV. Allegro con brio

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PROGRAM NOTES

SUITE No. 4 IN D MAJOR BACH

Bach's four orchestral suites are usually attributed to the period (1717-23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cothen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cothen where the prince not only patronized but practised this department of the art — it is said that he could acquit himself more than acceptably upon the violin, the viola de gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music, half of the "Well-tempered Clavichord," the inventions. Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cothen.

The Fourth Suite includes timpani and a larger wind group: three oboes, bassoon and three trumpets. There is in each score a figured bass for the presiding harpsichordist.

The suites, partitas, and "overtures," so titled, by Bach were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an "ouverture," there is no doubt that the French ouverture of Lully was in his mind.



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This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg Muffat introduced the custom into Germany, and Bach followed him. Bach held to the formal outline of the French overture, but extended and elaborated it to his own purposes.

In the dance melodies of these suites, Albert Schweitzer has said "a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

SYMPHONY No. 3 IN G MINOR, OP. 42 ROUSSEL

Completed, according to a notation on the score, in Paris on March 29, 1930, this symphony was first performed at the concerts of this orchestra, October 23 of the same year.

The orchestration includes 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, snare drum, bass drum, cymbals, tambourine, triangle, tam-tam, celesta, 2 harps, and strings.

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PROGRAM NOTES ♦ continued ♦ ♦ ♦ ♦

Roussel wrote his Third Symphony for the Boston Symphony Orchestra's fiftieth anniversary season. The composer, visiting America in that year, was present at its first performance. Studying the score at that time (with the composer beside him) Alfred H. Meyer wrote of its traits and contours in the Boston Evening Transcript. Mr. Meyer found the orchestration as colorful as might be expected from "a thoroughly modern composer whose approach to his art is primarily that of the melodist and contrapunist. The form of the anniversary symphony owes much to the principles laid down by Franck and further developed by d'Indy. A single "motif" of five notes, of arresting melodic contour, plays an important part in three of the four movements of the symphony. Such unifying device is of course essence of the practice of Franck and d'Indy.

"There are four movements; an allegro vivo which follows the usual outlines of sonata-form; an adagio of novel formal scheme; a vivace which the composer designated in conversation as a sort of valse-scherzo; an "allegro con spirito," in rondo pattern.

"After three measures of introduction upon chords hard and gloomy, first violins and wood-winds at once embark upon a melody actively rhythmized, in which syncopations occasionally make themselves felt. Chords and melody are in the ecclesiastical mode called Phrygian. One proceeds to the chief contrasting theme by a series of melodies. One after another they become more lyrical; at the same time the orchestration and general harmonic texture become lighter and lighter until the principal contrasting theme is played by a flute with the lightest of string accompaniments. A brief restatement of the theme of the beginning brings the exposition to a close. Development and recapitulation are regular. But at the climax of the development section, the five-note motto which is the heart of the symphony bursts forth in glory. A noble entrance for a 'motif' of such importance. None but a genius would have so placed and timed its first appearance.

"Just as the first movement in the exposition proceeded from actively rhythmized music to music of gentler character, so the second movement by reverse process begins with an adagio, proceeds through an andante of appreciably faster tempo to a *piu mosso* in really rapid time values. The theme of the 'adagio' is none other than the 'motif' gloriously proclaimed at the height of the first movement. The 'piu mosso' is a fugue upon the same 'motif' played in rapid sixteenth notes. Flutes begin this fugue; oboes and clarinets answer; English horn and violas make a third entry; bass-clarinet, bassoon and 'cellos a fourth. Once again we reach the quiet and slow-moving 'adagio,' once again we mount to renewed heights in another 'piu mosso,' finally to come to rest with the mood and music of the beginning.

"The Scherzo-Valse brings cheerful relief before the symphony proceeds to the serious and vigorous business of the finale. Typical scherzo rhythms alternate with fleecy, feathery figures in flutes and high wood-winds. A 'trio-section' is lyrical in nature, with strings and a solo oboe prominent.

"In the finale a flute introduces a highly active theme; gives way to more lyrical strings; resumes for second appearance. At slower tempo strings are once more songful, now with melody which is further expansion of the central theme of the symphony. Once more the music of the beginning. Then the final ascent to the broadest of all statements, twice given, of the motto of the entire work."

EXCERPTS FROM THE "DAMNATION OF FAUST," OP. 24 BERLIOZ

The "Minuet des Follets" and the "Ballet des Sylphes," instrumental interludes in Berlioz's cantata, "La Damnation de Faust," were both concerned with the conjurations of Mephistopheles. The minuet occurs in the score as the Evil One calls up the will-o'-the-wisps, "spirits of flickering flame," to bewilder Marguerite and

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PROGRAM NOTES ♦ continued ♦ ♦ ♦ ♦

beguile her heart, that she may succumb to Faust, whom she is to see for the first time. The fragile dance measures of the sylphs are used by Mephistopheles to fill the brain of the sleeping Faust with fair dreams of Marguerite, whom he is about to meet. There is a preparatory chorus wherein sylphs and gnomes, with Mephistopheles, soothe Faust to sleep, and then the "dance of the sylphs," with this direction: "The spirits of the air hover awhile around the slumbering Faust, then gradually disappear."

The minuet in its first section is confined to the wind sections of the orchestra. The strings enter, and there is a long and free development. In a trio-like middle section, a new melodious theme is sung by the strings, the D major changed to D minor. This portion ends with tremolo chords increasing from piano to fortissimo, a fragmentary da capo, and a closing episode, swift and light, the piccolo uppermost. This 'presto' is a witty reminder of the serenade of Mephistopheles. Just before the end, brief phrases from the minuet itself are swept away by the rushing and brilliant close.

The "Ballet des Sylphes" is in an ethereal pianissimo throughout, with an elfin waltz melody sung by the violins over an unvarying pedal in the 'cellos and basses, and delicate accompaniment in the harps, wood winds and other strings. As the spirits of the air, having accomplished their purpose, gradually disappear, the already slight substance of the music evaporates into nothingness.

Berlioz tells in his Memoirs how he wrote the "March" in Vienna, in one night, upon the Hungarian air "Rakoczy," which he had recently heard: "The extraordinary effect it produced at Pesth made me resolve to introduce it in 'Faust,' by taking the liberty of placing my hero in Hungary at the opening of the act, and making him present at the march of a Hungarian army across the plain.

SYMPHONY No. 7, IN A MAJOR, OP. 92 BEETHOVEN

It would require more than a technical yardstick to measure the true proportions of the Seventh Symphony — the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the 'Finale') a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality — the slow movement of the Fourth, many parts of the "Pastoral" are static by comparison. Even the Fifth Symphony dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert's great Symphony in C major, very different of course from Beethoven's Seventh, makes a similar effect of grandeur by similar means in its 'Finale.'

The long introduction (Beethoven had not used one since his Fourth Symphony) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music — it was Wagner.

In the 'Allegretto' Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow move-

ments (excepting the entirely different 'Allegretto' of the Eighth). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. Beethoven was inclined, in his last years, to disapprove of the lively tempo often used, and spoke of changing the indication to 'Andante quasi allegretto.'

The third movement is marked simply "presto," although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of 'fortissimo' and 'piano.' The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful 'presto,' although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbe Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The 'Finale' has been called typical of the "unbuttoned" (aufgeknopft) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters. Schumann calls it "hitting all around" ("schlagen um sich"). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world'." Years ago the resemblance was noted between the first subject of the 'Finale' and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.

KOVACH AND RABOVSKY, WHO FLED FROM REDS, TELL STORY OF ESCAPE ON TV

MOSCOW DANCERS TO PERFORM HERE WITH LONDON FESTIVAL BALLET, THURSDAY, FRIDAY AND SATURDAY

The dramatic escape from behind the Iron Curtain of Nora Kovach and Isrvan Rabovsky, Moscow-trained, Hungarian dancers who will appear in Detroit at Masonic Auditorium, this week, with the London Festival Ballet, was presented last Sunday, October 17, on the Ford "Omnibus" television show.

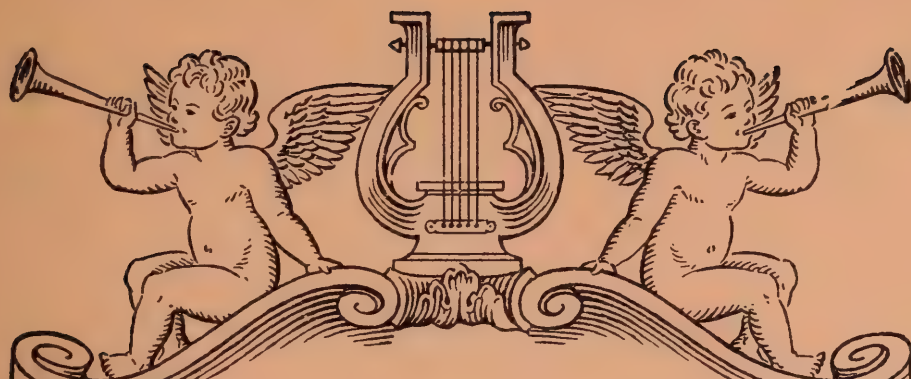
The young couple, who were featured with the ballet at Moscow's famed Bolshoi Theatre and at the Kirov (Maryinski) Theatre in Leningrad, took their lives in their hands a little more than 18 months ago when they made their way through the labyrinths of the subway from East Berlin to freedom in the West. As they were requesting asylum from Allied officers, a theatre packed with officials of the East German hierarchy was waiting in vain for the appearance of Kovach and Rabovsky. Their escape caused repercussions in the highest quarters of the Hungarian government. The couple—they are married—were immediately whisked out of Berlin to Munich. Impresario S. Hurok, hearing of their escape, flew to Munich, saw them dance and awarded them a coveted contract. The State Department, meanwhile, decided to re-enact their escape in a documentary film called "Leap to Freedom." It was shown for the first time on television last Sunday on the "Omnibus" program. The dancers flew from Montreal, where they are currently performing with the London Festival Ballet, to make a personal appearance on the program. They will rejoin the Festival Ballet in Toronto.

The troupe, due here for its first appearance on October 21st, features Tamar Toumanova as guest artist and its roster of soloists is headed by Anton Dolin, who doubles as Artistic Director, Natalie Krassovska, John Gilpin, Oleg Briansky, Anita Landa and Nicholai Polajenko.



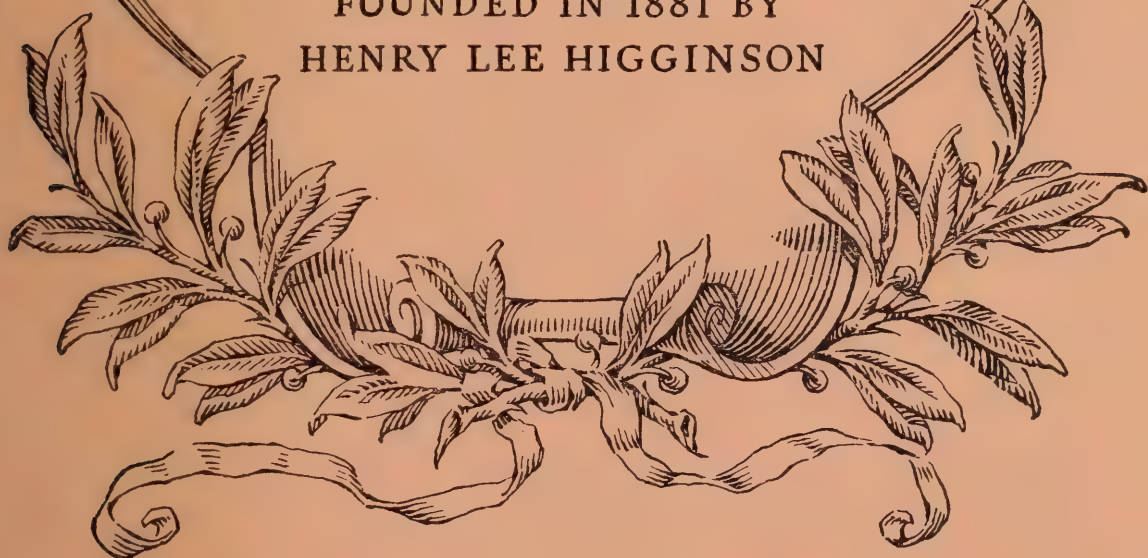
EDUARD VAN BEINUM

An event of the highest musical importance will take place Tuesday, October 26, at Masonic Auditorium, Detroit, when the world-renowned Concertgebouw Orchestra of Amsterdam makes its appearance under the leadership of its conductor Eduard van Beinum. For almost 70 years the Concertgebouw Orchestra, which derives its unusual name from the auditorium, "Concert-Gebouw" (literally, Concert Hall) in which it plays, has been the mecca for world famous conductors, composers and soloists, who have journeyed to Amsterdam throughout the years to work with it. A roster of these names would read like a musical "Who's Who": Claude Debussy, Edvard Greig, Vincent d'Indy, Joseph Joachim, Artur Nikisch, Maurice Ravel, Gustav Mahler and Richard Strauss, whose tone poem, "Ein Heldenleben," was dedicated to the orchestra. These are but a few of the musical greats who have been awed by this orchestra's superb ensemble work and beautiful sound — a sound which has been pleasing audiences abroad since the group was founded in 1888 with Willem Kes as its first conductor, and which was brought to its present artistic magnificence under Willem Mengelberg, who succeeded Kes and remained with the orchestra until the end of World War II. Since Mengelberg's retirement, the orchestra has been under the direction of Eduard van Beinum, who joined the group in 1931 as second conductor to Mengelberg and succeeded to the top position in 1948. With Rafael Kubelik to share conductorial duties, Van Beinum has taken the orchestra on successful European tours, including the Edinburgh Festival, as well as concerts throughout Switzerland, Sweden and Denmark. Audiences in the United States know this group through their many recordings. Detroiters will now have the chance to hear this magnificent orchestra for the first time in person.



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SEVENTY-FOURTH SEASON, 1954-1955

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

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Concert Bulletin

WEDNESDAY EVENING, *October 20*

with historical and descriptive notes by

JOHN N. BURK

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

WEDNESDAY EVENING, OCTOBER 20, at 8:30 o'clock

Program

BACH Suite No. 4, in D major

Overture

Gavotte

Minuets I and II

Réjouissance

DVOŘÁK Symphony No. 5, in E minor,
(1841-1904) "From the New World," *Op. 95*

I. Adagio; Allegro molto

II. Largo

III. Scherzo: Molto vivace

IV. Allegro con fuoco

INTERMISSION

BERLIOZ Excerpts from "Romeo and Juliet,"
Dramatic Symphony, *Op. 17*

Love Scene: Serene Night — The Capulets' Garden Silent and Deserted

Queen Mab, the Fairy of Dreams

Romeo alone — Melancholy — Concert and Ball — Great Feast at the
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THE MUSIC MAKER FROM BOHEMIA

(On May 1 last, 50 years had passed since the death of Antonín Dvořák in Prague.)

“YOU are not speaking to a demigod!” wrote Dvořák to an admirer who had sent him a worshipful letter at the height of his fame. “I am a very simple person to whom such expressions of exaggerated modesty as yours are entirely inappropriate. I remain what I was: a plain and simple Bohemian *Musikant*.”

This is a perfect self-description. Dvořák, as a boy and as a young man, lived in the tradition of the small tradesman who was handy at music making, at playing the violin, viola or organ when the occasion offered. When his father, who was an innkeeper and butcher, discouraged the idea of music as a principal profession, young Dvořák spent the larger part of a year behind a butcher’s block, exchanging civilities with housewives.

Among the most valuable pages of Paul Stefan’s life of Dvořák* are those in his introduction which describe the “Bohemian *Musikant*” as a type: “Picture him to yourself, this fiddler, clarinettist, trombone-player, or what have you, sitting at a table, probably in some rustic inn-garden, with his glass of beer before him, having enjoyed a hearty meal of coarse but savory Bohemian food. Suddenly the spirit moves him, he is transformed into an artist. There follows inevitably the full flood of melody, unfailing rhythm, infectious temperament. Nobody and nothing can withstand this thralldom. . . . Listening to him, you could see the forest, the fields, the village with its people, the geese on the pond, the peasant children, the organist, the school-teacher, the priest, the authorities, the gentry—all that early world of a lovable, unspoiled people.”

It is not only the Dvořák of his younger days that fits this description. The career which took him back and forth to distant parts and made him a principal figure in the musical world did not in the least alter his character. He was never changed by success, money or general adulation. When he was a revered professor at the National Conservatory of Music in New York, the “great man” disarmed his pupils by talking to them as if he were one of them. In his last years he was director of the Prague Conservatory. It was arranged that his assistant, Knittl, should relieve him of administrative burdens. Dvořák, wishing to go to his country place, would ask Knittl for permission.

He never acquired the “front” of a celebrity, nor lived in the

* Published by the Greystone Press, this biography makes full use of the early biography by Otakar Sourek (which has never been translated into English).

grandeur he could easily have had. When, in 1884, the firm of Novello in London offered him £2000 for a new oratorio, an unheard-of amount of money, he bought some wooded ground with a one-story house at Vysoká, where he could spend his summers roaming the woods and composing. He would walk to the little mining town near by and sit among the villagers at the local inn, taking part in their conversation. He was an ardent breeder of pigeons. If someone made the mistake of serving squab at a dinner, he would leave the table. When he lived in New York, he fled hotel life for a simple apartment, where he would sit in the kitchen to compose, liking to be in the midst of the domestic sounds of pots and pans or chattering children. He would spend hours in the Café Boulevard on Second Avenue, reading the latest newspaper from home and growling to himself over the stupidity of the Prague Parliament. Locomotives and steamboats fascinated him as they would fascinate a boy. It is told how at Prague he used to haunt the railroad yards to make note of the locomotives. Busy with a class, he once sent Joseph Suk, who then hoped to marry his daughter, to write down the number of a locomotive which had just come in. Suk brought him back a number which he recognized as the number of the tender, and he exclaimed, "This is what I am expected to accept as a son-in-law!" In New York, since he could not gain access to the railway platforms without a ticket, he would go to the uptown station to watch the trains pass. When the school term ended in New York, he went as far west as Spillville, Iowa, to find a counterpart for his beloved Vysoká at home. In this small and extremely remote town of Bohemian settlers he tried to duplicate his life at home, taking walks, going to church, where he played the organ, and exchanging views with his neighbors. He was delighted to find that the local butcher had also the name of Dvořák. He was much beloved in the town and addressed by a Czechish term which could be translated as "Squire Dvořák."

This way of life was neither affectation, nor "back to the people" fanaticism, nor yet miserliness. It was quite genuine. Dvořák remained what he was — a Bohemian villager, simple-hearted, childlike in his



faith and in his optimism, enjoying homely country pleasures and wanting no others. Bülow, who became one of his ardent apostles, referred to him as "Caliban" and described him as "a genius who looks like a tinker."

He had the religious faith of a child. Completing a manuscript score, he never failed to write at the end, "Thank God." When his publisher, Simrock, held out stubbornly for smaller works which were against his inclinations at the time, he ended a lengthy argument by writing, "I shall simply do what God imparts to me to do. That will certainly be the best thing."

There is something really remarkable in Dvořák's consistent naturalness through life in the face of the bustling aura of attention which surrounds a famous man. Applauding audiences, receptions, speeches, decorations delighted him up to a certain point, and beyond that point made him impatient and angry. He was extremely sensitive, emotionally quick, and his rage, his tears, his jubilation were always near the surface. His latest biographer tells an incident which followed a Festival of his works at Prague in 1901: "While he was being detained at home through a ruse, a festive parade marched up to his house, a corps of singers entered the courtyard and serenaded him. He was compelled—at the cost of considerable effort—to appear at the window and thank them. In a towering rage, although affected to tears, when they would not stop crying 'Long live Dvořák!' he roared, 'Tell them to stop shouting!'" A friend in New York would sometimes accompany him on a walk down town to the Battery, where he would gaze at the Atlantic horizon, stretch out his arms, and weep without restraint. When a pupil in composition once brought him a particularly bad exercise, he burst out impatiently: "No one could write like that but a donkey!" The pupil, offended, began to walk out, but Dvořák called after him, "Come back; you aren't a donkey." He was fond of playing cards, but if he had a streak of bad luck, he would lose his temper and throw his cards in the air. His friend Kovařík in New York restored peace by offering to use his own winnings to send a doll to Dvořák's youngest daughter in Vysoká. He went to bed early, country fashion. He would often leave an opera or a concert performance or even a reception when his bedtime came. It was undoubtedly this persistence of a childlike nature that continued to produce music of a special distinguishing charm and fundamental directness.

It was through the award to him of the Austrian State Prize in 1877 that his music came to the attention of Brahms and Hanslick, who were among the judges. Both of them eagerly took up his cause in Vienna. Brahms wrote to his publisher, Simrock, under date of December 12, 1877, telling him, "I have been delighted with the

pieces by Anton Dvořák (pronounced Dvorshak) * of Prague." He spoke warmly of the cycle of Moravian duets and called his attention to other works. "At all events he is a very talented man. Besides, he is poor! I beg you to bear this in mind. These duets will tell you everything, and they should be a good 'selling article.'" The result of this was that Simrock at once published the vocal duets, and on the strength of the rising tide of Dvořák's popularity signed a contract with him with an option for life on his smaller works. The result was a greatly increased circulation of his music. Brahms proved a genuine friend. He gave him valuable advice, and while Dvořák was in America devoted many hours to the revision of his proofs. He tried to coax him to the faculty of the Conservatory at Vienna, with the intention of pitting him against Bruckner. This was part of an effort, in which he was backed by Hanslick, to line him up against the Wagner-Liszt party. Bülow, who conducted his music on many momentous occasions, also said biting things about Wagner, and Hanslick spoke his intention of walking out of a concert just before something of Bruckner was to be played. Dvořák, still possessing his simple common sense, refused to fall in with this species of musical party politics and bigotry. He called upon the despised Bruckner as he was working upon the Adagio of his Ninth Symphony and was much moved. Brahms undoubtedly led Dvořák into the stricter use of classical forms. But in his last years, he turned once more to Wagner's ways and composed "program" music in the form of operas and tone poems.

There was nothing cosmic about Dvořák. There was nothing revolutionary or even reconstructive about him. Music to him was a genuine heartfelt impulse, lyrical, communicative. Themes came to him at almost any time. If the fountain ceased now and then, he was not disturbed, but waited confidently for its return. The spontaneity of Dvořák with its buoyant invention was rare, and quickly made its way. The traditional structure conveniently contained it. He developed an apt sense of color without elaboration. The special flavor and freshness of his style gave it an aspect of modernity. The composer's desire to reach people of all sorts was to a degree realized. His popularity grew in steady strides. He made journey after journey to England, usually conducting a new oratorio for that oratorio-loving nation. The public crowded to his concerts by thousands, pounds sterling poured in upon him. Rosa Newmarch, who heard him when she was a little girl, remembered the excitement: "How freely inspired, spontaneous, and blithe it sounded to us mid-Victorians!" Speaking of the *Stabat Mater* and *The Spectre's Bride*

* But Dvořák preferred the native spelling of his given name — Antonín.

she wrote: "Only those, I think, who were already in the prime of their concert-going days in the far-off eighties can realize the extraordinary enthusiasm which was evoked by those works." The English audiences probably had the vaguest idea of "Bohemia." They may even still have supposed with Shakespeare that it had a coastline. As the charm of Dvořák captured and excited the musical world, it became Bohemia-conscious. America did its best to exceed England with an enthusiasm amounting to frenzy, and if Dvořák could not have been withheld from Prague and Vysoká for longer than he was, it was not through any lack of attention on these shores. Everything he composed was at once performed and excitedly approved. The public crowded to behold the bearded little "wild man" and to hear him conduct. When he gave his first concert in Carnegie Hall on October 21, 1892, there was enormous anticipation and excitement. Theodore Thomas received him in Chicago with open arms. He made a visit to Boston to conduct his *Requiem* as performed by the Cecilia Society in Music Hall on November 30, 1892. On the night before, there was a public rehearsal — a "Wage-Earners' Concert," it was called — for which "tickets were distributed to none but those earning \$15 a week or less."* This must have highly pleased the composer, who always argued that the laboring man should have access to concerts from which the price would usually exclude him. "Why should not the ordinary citizen," he wrote, "hard at work all week, be able to make the acquaintance of Bach and Beethoven?"

Dvořák implanted in America not only a new interest in his own people, but a new urge for the explicit development of an American style. There was a general ferment in favor of the immediate growth of serious American music from "folk" sources, and Dvořák was looked

* "These concerts," said the *Boston Herald*, "are not a charity. It would be superfluous to say that the audience was, in its appearance, creditable to Boston. The wage-earner of today is the wage-payer of tomorrow, just as the wage-payer of today was the wage-earner of yesterday."

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upon as the musical Messiah who from his own pen would bring this miracle to pass. He obligingly composed a cantata, "The American Flag," which proved quite dull. Mrs. Thurber made intensive efforts to obtain for him a libretto on Longfellow's "Hiawatha." The "New World" Symphony was the best answer he could give to these expectations. His article in *Harper's Magazine*, "Music in America," engendered endless argument.*

Dvořák reversed the case of the composer who must have been dead a half-century before the world grows fully aware of his music. He reaped his glory in full measure, but even in his last years that glory began to pale before the rising star of a Muscovite of higher incandescence.

* Philip Hale took a poke at this movement in the *Boston Journal*:

"It is possible that Mr. Dvořák will not think it necessary to visit the Colorado Canyon or a spouting geyser that he may be impelled to write music. He may search in the library of the music school for American melodies, folk songs, traditional tunes. Or he may go through the shelves of the music shops. Will any discovery whet his zeal? Here for instance is the opening of a popular American ditty:

'Mike Gilligan's a man well known in our ward,
He has lived there for many a year,
He was only a workman in Shaughnessy's yard,
Till they made him an overseer.'

"The melody suits the words; the whole 'machine' is characteristic of a phase of American life; but it is doubtful if it would suggest extraordinary thematic treatment to the composer of the '*Slavische Tänze*'."

And yet the incredible seems to have happened with Dvořák — the spontaneous generation of music by scenery. He is said to have gazed, moved, upon the Falls of Minnehaha, and to have jotted a theme upon his starched cuff. It emerged in the slow movement of his *Violin Sonatina*. It was later used by Fritz Kreisler for his "*Indian Lament*."



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SUITE NO. 4 IN D MAJOR

By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

This Suite is scored for 3 oboes, bassoon, 3 trumpets, timpani, and strings. There is in each of the suites a figured bass for the presiding harpsichordist.

BACH's four orchestral suites are usually attributed to the period (1717-23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the prince not only patronized but practised this department of the art—it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music, half of the *Well-tempered Clavichord*, the inventions. Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

The suites, partitas, and "overtures," so titled, by Bach were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an "*ouverture*," there is no doubt that the French *ouverture* of Lully was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg Muffat introduced the custom into Germany, and Bach followed him. Bach held to the formal outline of the French *ouverture*, but extended and elaborated it to his own purposes.

In the dance melodies of these suites, Albert Schweitzer has said "a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

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SYMPHONY NO. 5 IN E MINOR, "FROM THE NEW WORLD,"
Op. 95

By ANTONIN DVORÁK

Born at Mühlhausen (Nelahozeves) near Kralup, Bohemia, September 8, 1841;
died at Prague, May 1, 1904

The Symphony "From the New World" ("*Z Novecho Sveta*") was composed in America in the years 1892 and 1893. It had its first performance by the Philharmonic Society of New York, December 15, 1893, Anton Seidl conducting. There was a performance by the Boston Symphony Orchestra on December 29 of the same year. The Symphony was published in 1894 and brought forth in Vienna under the direction of Hans Richter in 1895. There have been performances at the concerts of the Boston Symphony Orchestra, January 25, 1895, November 20, 1896, November 26, 1897, October 26, 1900, January 9, 1903, October 14, 1904, April 16, 1909, December 23, 1910, January 24, 1913, April 5, 1918, March 26, 1920, December 20, 1929, December 7, 1934, October 14, 1938, October 31, 1941, and December 26, 1947, when Eleazar de Carvalho conducted.

The Symphony is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, triangle, cymbals, and strings.

WHEN Dvořák, as a famous composer and successful exponent of the principle of racial character in music, took up his dwelling in America, he spoke constantly of this country's musical destiny as certain to grow from its folk melody. His enthusiasm found a general and a warm response. Collections, examples of Negro songs and Indian melodies, were shown to him. When at length he made it known that he had composed a symphony and entitled it "From the New World," there was naturally a sanguine expectation in certain quarters of a present fulfillment of Dvořák's prophecies. The Symphony, performed in New York in the composer's presence, brought loud applause. Dvořák's American acquaintances, notably Henry T. Burleigh, his friend at the Conservatory, James Hunecker, on the faculty, and Henry E. Krehbiel, music critic of the *New York Tribune*, who had pressed upon him some Negro songs for his perusal, looked eagerly to find a significant assimilation of them in the new score.

But this, as it proved, was rather too much to expect. Dvořák in his native simplicity, always content to infuse the traditional forms

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with a special coloring, was never inclined toward scholarly research in the folk music of other peoples, nor the adoption of other styles. The Symphony turned out to be as directly in the Bohemian vein as the four (then in publication) which had preceded it. Dvořák, cordially received in the New World during his three years' stay as teacher, yet remained a stranger in a land whose music, like its language, was foreign to his nature. Mr. Krehbiel, whose eagerness was moderated by clear-sightedness, could no more than point to a "Scotch snap" (a displaced accent characteristic of Negro rhythm) in the main theme of the first movement, and a resemblance to the Negro spiritual "Swing Low, Sweet Chariot" in the lyric second theme. There were lengthy speculations in print as to whether the Symphony was "American" in letter or in spirit; whether in any case plantation songs or music derived from the American Indians could be called national; as to what were the actual intentions of the composer and how far he had realized them. Some persisted in seeking the seeds of an American musical culture in the Symphony, and others ridiculed their attempt. The whole problem remained in an indeterminate state for the good reason that very few in that dark period had any articulate acquaintance with either Negro melodies or Indian music.

Many years have passed since the topic at last burned itself to ashes. The commentators have long since laid away as outworn and immaterial the assembled pros and cons. The title no longer provokes inquiry. The case for a significant manifestation of music integral to America in Dvořák's last symphony is no more than a ghost of the eager nineties. The "New World" Symphony has survived on its purely musical graces, as one of its composer's most melodious and most brilliant works.

A brief review of the old controversy is of objective interest as part of the history of the Symphony, and as the record of a passing convulsion in the preliminary birthpangs of American musical consciousness.

Dvořák was induced to visit America by the persuasion of Mrs. Jeannette M. Thurber, to direct a school of music, the "National Conservatory" in New York City, which she had founded six years before. The salary Dvořák would have found difficult to decline. It was \$15,000 yearly, six times what he received at the Prague Conservatory, and would enable him to compose as he wished for the rest of his days. It was in October, 1892, that he arrived in New York. At first he found the life and people of America strange and bewildering, but sensed a real promise in what he defined as their "capacity for enthusiasm." He pointed out in an article "Music in America," which he contributed to *Harper's Magazine*, that this limitless enthusiasm, "also called 'push,'" at length ceased merely to annoy him. "Now I like it;

for I have come to the conclusion that this youthful enthusiasm and eagerness to take up everything is the best promise for music in America."

Dvořák made three books of sketches for the Symphony, which have survived, under the date, in his own writing, December 19, 1892. Sketches showing the outlines of the slow movement, under the title "*Legenda*," bear the date January 10, 1893.* The sketch for the Scherzo was completed at the end of that month, and the Finale by May 25. In the ensuing summer, Dvořák sought seclusion for the scoring of his new work in an environment neither of Negroes nor of Indians, neither of mountain air nor sea breezes. His choice fell upon a small community of people of his own race and language, in the farm country of the West—it was perhaps the only spot in the New World where he could almost have imagined himself in the rolling meadowlands of his own country, with the genial country folk which were his own kind all about him. The town was Spillville in northern Iowa, a settlement of a few hundred people, mostly Bohemians, who cultivated their acres, or plied their Old World handicraft in the making of quaint clocks. Dvořák took modest quarters there with his family, was befriended by numerous neighbors, played the organ in the Bohemian church as St. Wenceslaus, completed his fair copy, and wrote a string quartet and string quintet. Musicians were found among the inhabitants to try these over. Musical evenings were liberally interspersed with beer and poker.

Shortly before the first performance of the Symphony from the manuscript in December, the composer made a statement for publication in which he said: "I am satisfied that the future music of this country must be founded upon what are called the Negro melodies. These can be the foundation of a serious and original school of composition to be developed in the United States. When first I came here, I was impressed with this idea, and it has developed into a settled conviction. These beautiful and varied themes are the product of the soil. They are American. They are the folk songs of America, and your composers must turn to them. All the great musicians have borrowed from the songs of the common people."

Naturally, a statement such as this just before the first disclosure of a symphony entitled "From the New World," by a much acclaimed composer, aroused very specific expectations. When the excitements attendant upon the first performance had cleared away, it became evident even to those who would have liked to think otherwise that national origins in the music were predominantly Bohemian.

* By the testimony of Josef Kovarik, Dvořák first wrote over his slow movement "*Larghetto*," but, liking the slower tempo by Anton Seidl at the first performance, changed it to "*Largo*."

THREE MOVEMENTS FROM "ROMEO AND JULIET," DRAMATIC SYMPHONY, *Op.* 17

By HECTOR BERLIOZ

Born December 11, 1803, at Côte St. André; died March 8, 1869, at Paris

"Roméo et Juliette, Symphonie dramatique avec Choeurs, Solos de Chant et Prologue en récitatif choral, composée d'après la Tragédie de Shakespeare," was written in 1839. The first performance was at the auditorium of the *Conservatoire* in Paris, November 24, 1839, Berlioz conducting.

The Love Scene calls for 2 flutes, oboe and English horn, 2 clarinets, 2 bassoons, 4 horns, and strings. The Scherzo adds piccolo, 2 bassoons, timpani, bass drum, cymbals, small cymbals, and 2 harps. The movement of the Capulets' ball further adds 2 cornets-à-piston, 3 trombones, 2 triangles, and 2 tambourines.

The score was revised and published in 1847, and published in further revision in 1857. It is dedicated to Nicolo Paganini. The text was written by Émile Deschamps.

"THERE should be no doubt about the character of this work," writes Berlioz in a preface to the score. "Although voices are frequently employed, this is not a concert-opera, a cantata, but a symphony with chorus. If song occurs in the beginning, it is for the purpose of preparing the mind of the hearer for the dramatic scenes in which sentiments and passions are to be expressed by the orchestra." The symphony opens with an orchestral introduction which is labelled "Combats. Tumult. Intervention of the Prince." There is a Prologue for Contralto Solo and Chorus, which Berlioz describes as "After the example of the Prologue by Shakespeare himself, in which the chorus exposes the action, and is sung by only fourteen voices." In a Scherzetto a tenor solo with small chorus gives a foretaste of the Queen Mab Scherzo to come. The second movement (here played) shows Romeo in lone meditation at the house of the Capulets. The Love Scene is the third movement (measures with chorus in the opening Allegretto are here omitted). The Queen Mab Scherzo is the only episode in which the Symphony does not strictly follow the chronology of the play. After it is a section entitled "Juliet's Funeral Procession (Fugued March for Chorus and Orchestra)." Mourners scatter flowers

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upon Juliet's bier. There follows: "Romeo at the Tomb of the Capulets. Invocation. Juliet's Awakening. Delirious Joy. Despair. Last Death Agony of the Two Lovers. For Orchestra alone. Finale (Two Choruses representing the Capulets and the Montagues sing separately and, at the last, together). The Crowd enters the cemetery. Fight of Capulets and Montagues. Air of Friar Laurence (Tenor Solo). Oath of Reconciliation."

(III.) *Scène d'amour. Nuit sereine — Le Jardin de Capulet, silencieux et désert.*

"If you would ask me which of my works I prefer," wrote Berlioz in 1858, "my answer is that of most artists: the love scene in 'Romeo and Juliet.'"

The movement opens with an *allegretto* (*pianissimo*) for the strings, to which voices of the horns and flutes are added. An *adagio* begins with the muted strings; expressive single voices of the violas, horn, and 'cellos stand out in music of increasing ardor and richness. A recitative passage from the solo 'cello suggests the voice of Romeo, although the movement is developed in purely musical fashion. It dies away at last and ends upon a pizzicato chord.

(IV.) *La reine Mab, ou la fée des songes. Scherzo.*

The Scherzo, *Prestissimo*, is *pianissimo* almost throughout. The place of a Trio is taken by an *allegretto* section which recurs. "Queen Mab in her microscopic car," wrote Berlioz to his friend Heine, "attended by the buzzing insects of a summer's night and launched at full gallop by her tiny horses, fully displayed to the Brunswick public her lovely drollery and her thousand caprices. But you will understand my anxiety on this subject; for you, the poet of fairies and elves, the own brother of those graceful and malicious little creatures, know only too well with what slender thread their veil of gauze is woven, and how serene must be the sky beneath which their many-colored tints sport freely in the pale starlight."

II. *Roméo seul — Tristesse — Concert et Bal. Grande Fête chez Capulet.*

The movement opens *Andante malinconico e sostenuto* with a *pianissimo* phrase for the violins, which, developed into increasingly fervid expression, seems to reflect the contemplation of the melancholy lover who has strayed into the hostile territory of the Capulets' palace. Dancing rhythms become the background of his thoughts. In a section marked *Larghetto espressivo* there is a melody for the wood winds over pizzicato arabesques for the 'cellos. The tempo becomes *allegro* and the ballroom strains more insistent. The themes of the *Larghetto* and the *Allegro* are combined. The isolated figure of Romeo intermittently holds the attention, the music of festivity recurring and bringing the close.

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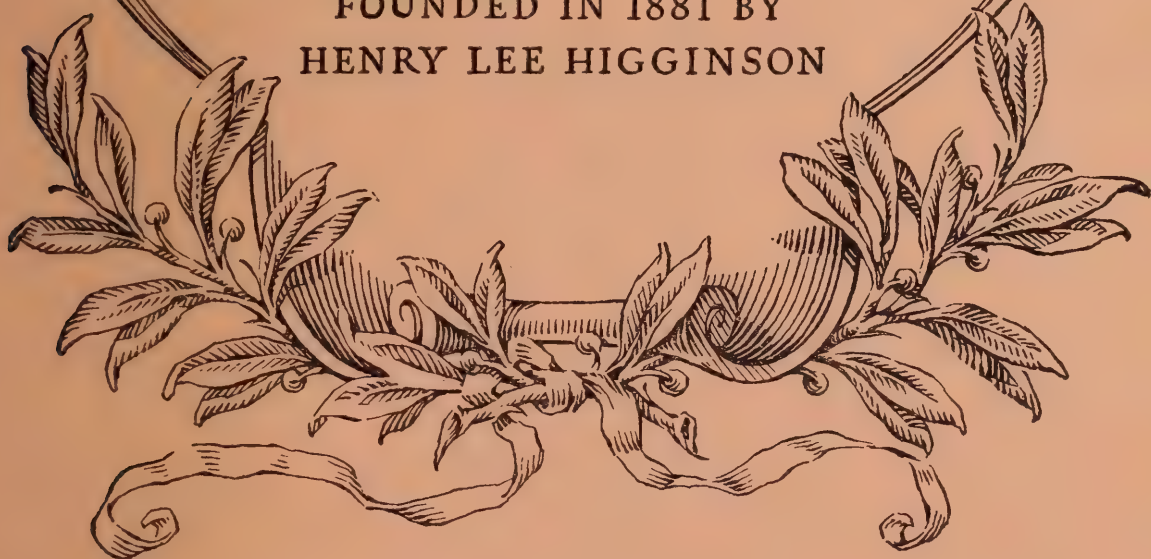
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Concert Bulletin

THURSDAY EVENING, *October 21*

with historical and descriptive notes by

JOHN N. BURK

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THURSDAY EVENING, OCTOBER 21, at 8:15 o'clock

Program

BACH.....Suite No. 4, in D major

Overture

Bourrées I and II

Gavotte

Minuet

Réjouissance

DVOŘÁK.....Symphony No. 5, in E minor,
(1841-1904) "From the New World," *Op. 95*

I. Adagio; Allegro molto

II. Largo

III. Scherzo: Molto vivace

IV. Allegro con fuoco

INTERMISSION

BEETHOVEN.....Symphony No. 7, in A major, *Op. 92*

I. Poco sostenuto; Vivace

II. Allegretto

III. Presto; Assai meno presto; Tempo primo

IV. Allegro con brio

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THE MUSIC MAKER FROM BOHEMIA

(On May 1 last, 50 years had passed since the death of Antonin Dvořák in Prague.)

“YOU are not speaking to a demigod!” wrote Dvořák to an admirer who had sent him a worshipful letter at the height of his fame. “I am a very simple person to whom such expressions of exaggerated modesty as yours are entirely inappropriate. I remain what I was: a plain and simple Bohemian *Musikant*.”

This is a perfect self-description. Dvořák, as a boy and as a young man, lived in the tradition of the small tradesman who was handy at music making, at playing the violin, viola or organ when the occasion offered. When his father, who was an innkeeper and butcher, discouraged the idea of music as a principal profession, young Dvořák spent the larger part of a year behind a butcher's block, exchanging civilities with housewives.

Among the most valuable pages of Paul Stefan's life of Dvořák* are those in his introduction which describe the “Bohemian *Musikant*” as a type: “Picture him to yourself, this fiddler, clarinettist, trombone-player, or what have you, sitting at a table, probably in some rustic inn-garden, with his glass of beer before him, having enjoyed a hearty meal of coarse but savory Bohemian food. Suddenly the spirit moves him, he is transformed into an artist. There follows inevitably the full flood of melody, unfailing rhythm, infectious temperament. Nobody and nothing can withstand this thralldom. . . . Listening to him, you could see the forest, the fields, the village with its people, the geese on the pond, the peasant children, the organist, the school-teacher, the priest, the authorities, the gentry—all that early world of a lovable, unspoiled people.”

It is not only the Dvořák of his younger days that fits this description. The career which took him back and forth to distant parts and made him a principal figure in the musical world did not in the least alter his character. He was never changed by success, money or general adulation. When he was a revered professor at the National Conservatory of Music in New York, the “great man” disarmed his pupils by talking to them as if he were one of them. In his last years he was director of the Prague Conservatory. It was arranged that his assistant, Knittl, should relieve him of administrative burdens. Dvořák, wishing to go to his country place, would ask Knittl for permission.

He never acquired the “front” of a celebrity, nor lived in the

* Published by the Greystone Press, this biography makes full use of the early biography by Otakar Sourek (which has never been translated into English).

grandeur he could easily have had. When, in 1884, the firm of Novello in London offered him £2000 for a new oratorio, an unheard-of amount of money, he bought some wooded ground with a one-story house at Vysoká, where he could spend his summers roaming the woods and composing. He would walk to the little mining town near by and sit among the villagers at the local inn, taking part in their conversation. He was an ardent breeder of pigeons. If someone made the mistake of serving squab at a dinner, he would leave the table. When he lived in New York, he fled hotel life for a simple apartment, where he would sit in the kitchen to compose, liking to be in the midst of the domestic sounds of pots and pans or chattering children. He would spend hours in the Café Boulevard on Second Avenue, reading the latest newspaper from home and growling to himself over the stupidity of the Prague Parliament. Locomotives and steamboats fascinated him as they would fascinate a boy. It is told how at Prague he used to haunt the railroad yards to make note of the locomotives. Busy with a class, he once sent Joseph Suk, who then hoped to marry his daughter, to write down the number of a locomotive which had just come in. Suk brought him back a number which he recognized as the number of the tender, and he exclaimed, "This is what I am expected to accept as a son-in-law!" In New York, since he could not gain access to the railway platforms without a ticket, he would go to the uptown station to watch the trains pass. When the school term ended in New York, he went as far west as Spillville, Iowa, to find a counterpart for his beloved Vysoká at home. In this small and extremely remote town of Bohemian settlers he tried to duplicate his life at home, taking walks, going to church, where he played the organ, and exchanging views with his neighbors. He was delighted to find that the local butcher had also the name of Dvořák. He was much beloved in the town and addressed by a Czechish term which could be translated as "Squire Dvořák."

This way of life was neither affectation, nor "back to the people" fanaticism, nor yet miserliness. It was quite genuine. Dvořák remained what he was — a Bohemian villager, simple-hearted, childlike in his



faith and in his optimism, enjoying homely country pleasures and wanting no others. Bülow, who became one of his ardent apostles, referred to him as "Caliban" and described him as "a genius who looks like a tinker."

He had the religious faith of a child. Completing a manuscript score, he never failed to write at the end, "Thank God." When his publisher, Simrock, held out stubbornly for smaller works which were against his inclinations at the time, he ended a lengthy argument by writing, "I shall simply do what God imparts to me to do. That will certainly be the best thing."

There is something really remarkable in Dvořák's consistent naturalness through life in the face of the bustling aura of attention which surrounds a famous man. Applauding audiences, receptions, speeches, decorations delighted him up to a certain point, and beyond that point made him impatient and angry. He was extremely sensitive, emotionally quick, and his rage, his tears, his jubilation were always near the surface. His latest biographer tells an incident which followed a Festival of his works at Prague in 1901: "While he was being detained at home through a ruse, a festive parade marched up to his house, a corps of singers entered the courtyard and serenaded him. He was compelled — at the cost of considerable effort — to appear at the window and thank them. In a towering rage, although affected to tears, when they would not stop crying 'Long live Dvořák!' he roared, 'Tell them to stop shouting!'" A friend in New York would sometimes accompany him on a walk down town to the Battery, where he would gaze at the Atlantic horizon, stretch out his arms, and weep without restraint. When a pupil in composition once brought him a particularly bad exercise, he burst out impatiently: "No one could write like that but a donkey!" The pupil, offended, began to walk out, but Dvořák called after him, "Come back; you aren't a donkey." He was fond of playing cards, but if he had a streak of bad luck, he would lose his temper and throw his cards in the air. His friend Kovařík in New York restored peace by offering

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to use his own winnings to send a doll to Dvořák's youngest daughter in Vysoká. He went to bed early, country fashion. He would often leave an opera or a concert performance or even a reception when his bedtime came. It was undoubtedly this persistence of a childlike nature that continued to produce music of a special distinguishing charm and fundamental directness.

Dvořák implanted in America not only a new interest in his own people, but a new urge for the explicit development of an American style. There was a general ferment in favor of the immediate growth of serious American music from "folk" sources, and Dvořák was looked upon as the musical Messiah who from his own pen would bring this miracle to pass. He obligingly composed a cantata, "The American Flag," which proved quite dull. Mrs. Thurber made intensive efforts to obtain for him a libretto on Longfellow's "Hiawatha." The "New World" Symphony was the best answer he could give to these expectations. His article in *Harper's Magazine*, "Music in America," engendered endless argument.*

Dvořák reversed the case of the composer who must have been dead a half-century before the world grows fully aware of his music. He reaped his glory in full measure, but even in his last years that glory began to pale before the rising star of a Muscovite of higher incandescence.

* Philip Hale took a poke at this movement in the *Boston Journal*:

"It is possible that Mr. Dvorák will not think it necessary to visit the Colorado Canyon or a spouting geyser that he may be impelled to write music. He may search in the library of the music school for American melodies, folk songs, traditional tunes. Or he may go through the shelves of the music shops. Will any discovery whet his zeal? Here for instance is the opening of a popular American ditty:

'Mike Gilligan's a man well known in our ward,
He has lived there for many a year,
He was only a workman in Shaughnessy's yard,
Till they made him an overseer.'

"The melody suits the words; the whole 'machine' is characteristic of a phase of American life; but it is doubtful if it would suggest extraordinary thematic treatment to the composer of the '*Slavische Tänze*'."

And yet the incredible seems to have happened with Dvorák — the spontaneous generation of music by scenery. He is said to have gazed, moved, upon the Falls of Minnehaha, and to have jotted a theme upon his starched cuff. It emerged in the slow movement of his *Violin Sonata*. It was later used by Fritz Kreisler for his "*Indian Lament*."

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SUITE NO. 4 IN D MAJOR

By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

This Suite is scored for 3 oboes, bassoon, 3 trumpets, timpani, and strings. There is in each of the suites a figured bass for the presiding harpsichordist.

BACH's four orchestral suites are usually attributed to the period (1717-23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the prince not only patronized but practised this department of the art—it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music, half of the *Well-tempered Clavichord*, the inventions. Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

The suites, partitas, and "overtures," so titled, by Bach were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an "*ouverture*," there is no doubt that the French *ouverture* of Lully was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg Muffat introduced the custom into Germany, and Bach followed him. Bach held to the formal outline of the French *ouverture*, but extended and elaborated it to his own purposes.

In the dance melodies of these suites, Albert Schweitzer has said "a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

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SYMPHONY NO. 5 IN E MINOR, "FROM THE NEW WORLD,"
Op. 95

By ANTONIN DVORÁK

Born at Mühlhausen (Nelahozeves) near Kralup, Bohemia, September 8, 1841;
died at Prague, May 1, 1904

The Symphony "From the New World" ("*Z Novecho Sveta*") was composed in America in the years 1892 and 1893. It had its first performance by the Philharmonic Society of New York, December 15, 1893, Anton Seidl conducting. There was a performance by the Boston Symphony Orchestra on December 29 of the same year. The Symphony was published in 1894 and brought forth in Vienna under the direction of Hans Richter in 1895. There have been performances at the concerts of the Boston Symphony Orchestra, January 25, 1895, November 20, 1896, November 26, 1897, October 26, 1900, January 9, 1903, October 14, 1904, April 16, 1909, December 23, 1910, January 24, 1913, April 5, 1918, March 26, 1920, December 20, 1929, December 7, 1934, October 14, 1938, October 31, 1941, and December 26, 1947, when Eleazar de Carvalho conducted.

The Symphony is scored for 2 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and tuba, timpani, triangle, cymbals, and strings.

WHEN Dvořák, as a famous composer and successful exponent of the principle of racial character in music, took up his dwelling in America, he spoke constantly of this country's musical destiny as certain to grow from its folk melody. His enthusiasm found a general and a warm response. Collections, examples of Negro songs and Indian melodies, were shown to him. When at length he made it known that he had composed a symphony and entitled it "From the New World," there was naturally a sanguine expectation in certain quarters of a present fulfillment of Dvořák's prophecies. The Symphony, performed in New York in the composer's presence, brought loud applause. Dvořák's American acquaintances, notably Henry T. Burleigh, his friend at the Conservatory, James Huneker, on the faculty, and Henry E. Krehbiel, music critic of the *New York Tribune*, who had pressed upon him some Negro songs for his perusal, looked eagerly to find a significant assimilation of them in the new score.

But this, as it proved, was rather too much to expect. Dvořák in his native simplicity, always content to infuse the traditional forms with a special coloring, was never inclined toward scholarly research in the folk music of other peoples, nor the adoption of other styles. The Symphony turned out to be as directly in the Bohemian vein as the four (then in publication) which had preceded it. Dvořák, cordially received in the New World during his three years' stay as teacher, yet remained a stranger in a land whose music, like its language, was foreign to his nature. Mr. Krehbiel, whose eagerness was moderated by clear-sightedness, could no more than point to a "Scotch snap" (a displaced accent characteristic of Negro rhythm) in the main theme of the first movement, and a resemblance to the Negro spiritual "Swing Low, Sweet Chariot" in the lyric second theme.

There were lengthy speculations in print as to whether the Symphony was "American" in letter or in spirit; whether in any case plantation songs or music derived from the American Indians could be called national; as to what were the actual intentions of the composer and how far he had realized them. Some persisted in seeking the seeds of an American musical culture in the Symphony, and others ridiculed their attempt. The whole problem remained in an indeterminate state for the good reason that very few in that dark period had any articulate acquaintance with either Negro melodies or Indian music.

Many years have passed since the topic at last burned itself to ashes. The commentators have long since laid away as outworn and immaterial the assembled pros and cons. The title no longer provokes inquiry. The case for a significant manifestation of music integral to America in Dvořák's last symphony is no more than a ghost of the eager nineties. The "New World" Symphony has survived on its purely musical graces, as one of its composer's most melodious and most brilliant works.

A brief review of the old controversy is of objective interest as part of the history of the Symphony, and as the record of a passing convulsion in the preliminary birthpangs of American musical consciousness.

Dvořák was induced to visit America by the persuasion of Mrs. Jeannette M. Thurber, to direct a school of music, the "National Conservatory" in New York City, which she had founded six years before. The salary Dvořák would have found difficult to decline. It was \$15,000 yearly, six times what he received at the Prague Conservatory, and would enable him to compose as he wished for the rest of his days. It was in October, 1892, that he arrived in New York. At first he found the life and people of America strange and bewildering, but sensed a real promise in what he defined as their "capacity for enthusiasm." He pointed out in an article "Music in America," which he contributed to *Harper's Magazine*, that this limitless enthusiasm, "also

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called 'push,'” at length ceased merely to annoy him. “Now I like it; for I have come to the conclusion that this youthful enthusiasm and eagerness to take up everything is the best promise for music in America.”

Dvořák made three books of sketches for the Symphony, which have survived, under the date, in his own writing, December 19, 1892. Sketches showing the outlines of the slow movement, under the title “*Legenda*,” bear the date January 10, 1893.* The sketch for the Scherzo was completed at the end of that month, and the Finale by May 25. In the ensuing summer, Dvořák sought seclusion for the scoring of his new work in an environment neither of Negroes nor of Indians, neither of mountain air nor sea breezes. His choice fell upon a small community of people of his own race and language, in the farm country of the West—it was perhaps the only spot in the New World where he could almost have imagined himself in the rolling meadowlands of his own country, with the genial country folk which were his own kind all about him. The town was Spillville in northern Iowa, a settlement of a few hundred people, mostly Bohemians, who cultivated their acres, or plied their Old World handicraft in the making of quaint clocks. Dvořák took modest quarters there with his family, was befriended by numerous neighbors, played the organ in the Bohemian church as St. Wenceslaus, completed his fair copy, and wrote a string quartet and string quintet. Musicians were found among the inhabitants to try these over. Musical evenings were liberally interspersed with beer and poker.

Shortly before the first performance of the Symphony from the manuscript in December, the composer made a statement for publication in which he said: “I am satisfied that the future music of this country must be founded upon what are called the Negro melodies. These can be the foundation of a serious and original school of composition to be developed in the United States. When first I came here, I was impressed with this idea, and it has developed into a settled conviction. These beautiful and varied themes are the product of the soil. They are American. They are the folk songs of America, and your composers must turn to them. All the great musicians have borrowed from the songs of the common people.”

Naturally, a statement such as this just before the first disclosure of a symphony entitled “From the New World,” by a much acclaimed composer, aroused very specific expectations. When the excitements attendant upon the first performance had cleared away, it became evident even to those who would have liked to think otherwise that national origins in the music were predominantly Bohemian.

* By the testimony of Josef Kovarik, Dvorak first wrote over his slow movement “*Larghetto*,” but, liking the slower tempo by Anton Seidl at the first performance, changed it to “*Largo*.”

SYMPHONY NO. 7 IN A MAJOR, *Op.* 92

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

The most recent performances by the Boston Symphony Orchestra were on April 17, 18, 1953.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

BEETHOVEN was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely occupy him, and the *Seventh Symphony* is no exception. It was in the summer of 1812 that the work was completed.* Four years had elapsed since the Pastoral Symphony, but they were not unproductive years. And the *Eighth* followed close upon the *Seventh*, being completed in October, 1812. Beethoven at that time had not yet undertaken the devastating cares of a guardianship, or the lawsuits which were soon to harass him. His deafness, although he still attempted to conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

The sketches for the *Seventh Symphony* are in large part indeterminate as to date, although the theme of the Allegretto is clearly indicated in a sketchbook of 1809. Grove † is inclined to attribute the real inception of the work to the early autumn of 1811, when Beethoven, staying at Teplitz, near Prague, "seems to have enjoyed himself thoroughly — in the midst of an intellectual and musical society — free and playful, though innocent.

"Varnhagen von Ense and the famous Rahel, afterwards his wife,

* The manuscript score was dated by the composer "*1812; 31ten —*"; then follows the vertical stroke of the name of the month, the rest of which a careless binder trimmed off, leaving posterity perpetually in doubt whether it was May, June, or July.

† Sir George Grove: *Beethoven and his Nine Symphonies* (1896).

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were there; the Countess von der Recke from Berlin; and the Sebalds, a musical family from the same city, with one of whom, Amalie, the susceptible Beethoven at once fell violently in love, as Weber had done before him; Varena, Ludwig Löwe the actor, Fichte the philosopher, Tiedge the poet, and other poets and artists were there too; these formed a congenial circle with whom his afternoons and evenings were passed in the greatest good-fellowship and happiness." There was more than one affair of the heart within the circle, and if the affairs came to no conclusion, at least they were not uncondusive to musical romancing. "Here, no doubt," Grove conjectures, "the early ideas of the *Seventh Symphony* were put into score and gradually elaborated into the perfect state in which we now possess them. Many pleasant traits are recorded by Varnhagen in his letters to his fiancée and others. The coy but obstinate resistance which Beethoven usually offered to extemporising he here laid entirely aside, and his friends probably heard, on these occasions, many a portion of the new *Symphony* which was seething in his heart and brain, even though no word was dropped by the mighty player to enlighten them."

It would require more than a technical yardstick to measure the true proportions of the *Seventh Symphony* — the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the Finale) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality — the slow movement of the *Fourth*, many parts of the "Pastoral" are static by comparison. Even the *Fifth Symphony* dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert's great *Symphony in C major*, very different of course from Beethoven's *Seventh*, makes a similar effect of grandeur by similar means in its Finale.

The long introduction (Beethoven had not used one since his *Fourth Symphony*) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music — it was Wagner.

In the Allegretto Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different Allegretto of the *Eighth*). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. Beethoven was inclined, in his last years, to disapprove of the lively tempo often used, and spoke of changing the indication to Andante quasi allegretto.

The third movement is marked simply "presto," although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of fortissimo and piano. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful presto, although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The Finale has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters. Schumann calls it "hitting all around" ("*schlagen um sich*"). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the Finale and Beethoven's accompaniment to the Irish air "Nora Creina," which he was working upon at this time for George Thomson of Edinburgh.*

December 8, 1813, is named by Paul Bekker as the date of "a great concert which plays a part in world history," for then Beethoven's *Seventh Symphony* had its first performance. If the importance of the occasion is to be reckoned as the dazzling emergence of a masterpiece upon the world, then the statement may be questioned. We have plentiful evidence of the inadequacy of the orchestras with which Beethoven had to deal. Beethoven conducting this concert was so deaf that he could not know what the players were doing, and although there was no obvious slip at the concert, there was much trouble at rehearsals. The violinists once laid down their bows and refused to play a passage which they considered impossible. Beethoven persuaded them to take their parts home to study, and the next day all went well. A pitiful picture of Beethoven attempting to conduct is given by Spohr, who sat among the violins. So far as the bulk of the audience is concerned, they responded to the Allegretto of the sym-

* In an interesting article, "Celtic Elements in Beethoven's *Seventh Symphony*" (*Musical Quarterly*, July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a "*ronde des paysans*," are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp rebuke. Never did he evolve a more purely musical scheme.

phony, but their enthusiasm soon gave way to ecstasy before the exciting drum rolls and fanfares of the battle piece, *Wellington's Victory*, which followed. The performance went very well according to the reports of all who were present, and Beethoven (whatever he may have expected — or been able to hear) was highly pleased with it. He wrote an open letter of gratitude (which was never published) to the *Wiener Zeitung*. The newspaper reports were favorable, one stating that "the applause rose to the point of ecstasy."

A fairly detailed account of the whole proceeding can be pieced together from the surviving accounts of various musical dignitaries who were there, most of them playing in the orchestra. The affair was a "grand charity concert," from which the proceeds were to aid the "Austrians and Bavarians wounded at Hanau" in defense of their country against Napoleon (once revered by Beethoven). Mälzel proposed that Beethoven make for this occasion an orchestral version of the *Wellington's Victory* he had written for his newly invented mechanical player — the "pan-harmonicon," and Beethoven, who then still looked with favor upon Mälzel, consented. The hall of the University was secured and the date set for December 8.

The program was thus announced:

- I. "An entirely new Symphony," by Beethoven (the Seventh, in A major).
- II. Two Marches played by Mälzel's Mechanical Trumpeter, with full orchestral accompaniment — the one by Dussek, the other by Pleyel.
- III. "Wellington's Victory."

All circumstances were favorable to the success of the concert. Beethoven being now accepted in Vienna as a very considerable personage, an "entirely new symphony" by him, and a piece on so topical a subject as *Wellington's Victory*, must have had a strong attraction. The nature of the charitable auspices was also favorable. The vicissitudes at the rehearsals and their final smoothing out have been described. When the evening itself arrived, Beethoven was not alone in the carriage, driving to the concert hall.* A young musician by the name of Glöggl had obtained permission to attend the rehearsals, and all seats for the concert being sold, had contrived to gain admission under the protecting wing of the composer himself. "They got into the carriage together, with the scores of the *Symphony* and the *Wellington's Victory*; but nothing was said on the road, Beethoven being quite absorbed in what was coming, and showing where his thoughts were by now and then beating time with his hand. Arrived at the hall, Glöggl was ordered to take the scores under his arm and follow, and thus he passed in, found a place somewhere, and heard the whole concert without difficulty."

* This incident actually pertains to the second performance, but the circumstances were almost identical.

R C A VICTOR RECORDS

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Recorded under the leadership of CHARLES MUNCH

Beethoven Symphony No. 7

Symphony No. 1

Berlioz "Romeo et Juliette" (with chorus and soloists)

"The Damnation of Faust" (with chorus and soloists)

Brahms Piano Concerto No. 2 (Soloist, Artur Rubinstein);

Symphony No. 4

Bruch Violin Concerto No. 1, in G minor (Soloist, Yehudi Menuhin)

Handel "Water Music"

Haydn Symphony No. 103 ("Drum Roll")

Symphony No. 104 ("London")

Honegger Symphony No. 5

Ravel Pavane

Roussel "Bacchus et Ariane"

Schubert Symphony No. 2

Schumann Symphony No. 1 ("Spring"); Overture, "Genoveva"

Strauss Don Quixote (Soloist, Gregor Piatigorsky)

ALBUM: *Ravel*, "Rapsodie Espagnole," "La Valse"; Overtures,

Berlioz, "Beatrice and Benedick"; *Lalo* "Le Roi d'Ys";

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Lincoln Portrait"

Haydn Symphonies Nos. 92 & 94

Khatchaturian Piano Concerto (Wil-
liam Kapell)

Mendelssohn Symphony No. 4

Mozart Eine kleine Nachtmusik; Sere-
nade No. 10, K. 361; Symphonies
Nos. 36 & 39

Prokofieff Concerto No. 2 (Jascha
Heifetz); Symphony No. 5; Peter
and the Wolf, Op. 67, Eleanor
Roosevelt, narrator

Ravel Bolero; Ma Mère L'Oye Suite

Schubert Symphony, "Unfinished"

Tchaikovsky Serenade in C; Sym-
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Stravinsky "Le Sacre du Printemps"

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Stravinsky "L'Histoire d'un Soldat"

Octet for Wind Instruments

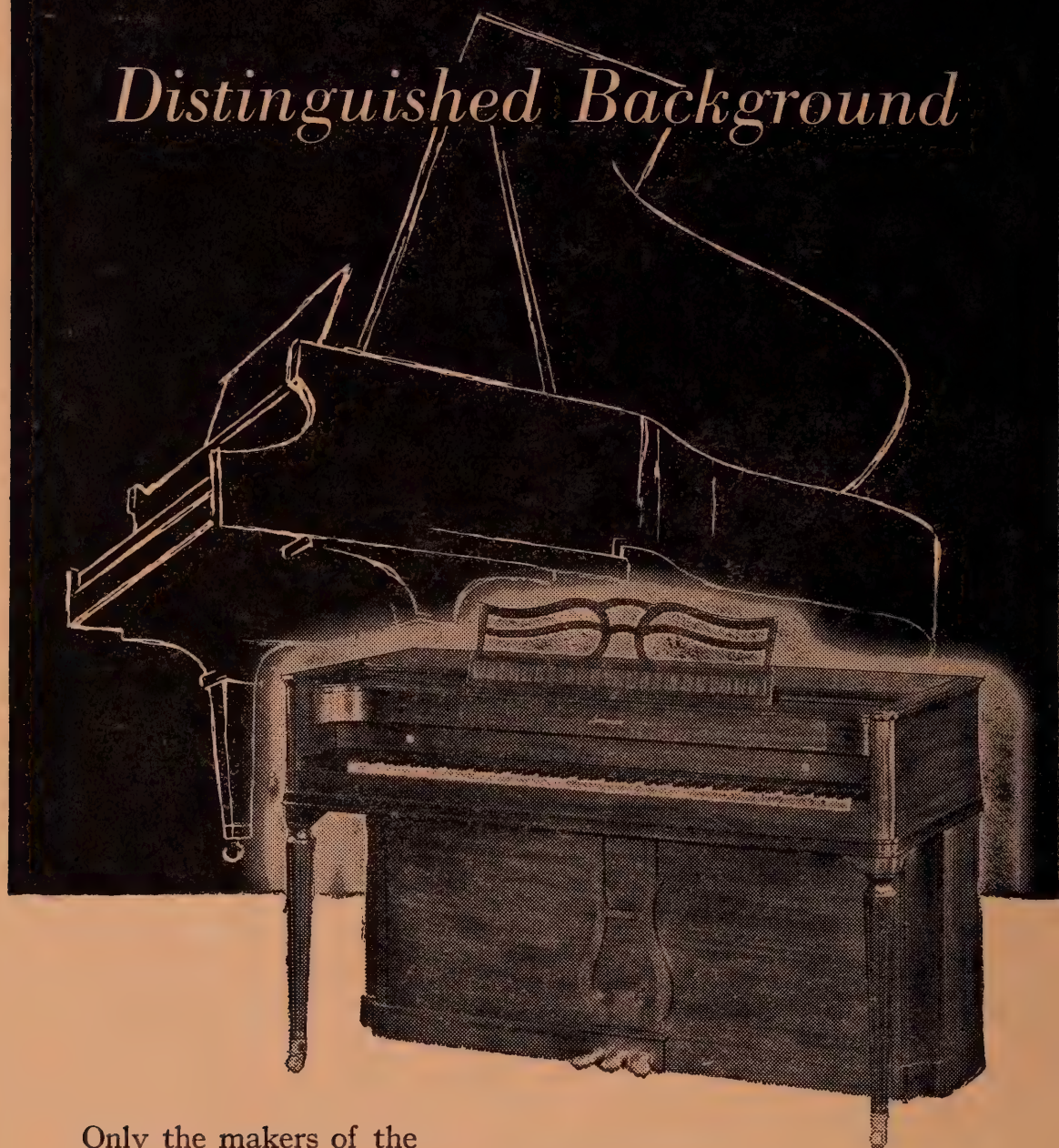
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Presents

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, *Music Director*

Kalamazoo, Michigan

October 22, 1954

Program

Suite No. 4 in D Major *Bach*

Symphony No. 7 in A Major, Opus 92 *Beethoven*

Poco sostenuto: Vivace

Allegretto

Presto meno assai

Allegro con brio

Intermission

Excerpts from "Romeo and Juliet," Dramatic Symphony, Opus 17 . . *Berlioz*

1. Love Scene: Serene Night—The Capulets' Garden Silent and Deserted
 2. "Queen Mab" Scherzo: Queen Mab, the Fairy of Dreams
 3. Romeo Alone: Ball at the Capulets
-

Program Notes

I.

Suite No. 4 in D Major J. S. Bach

BACH'S four orchestral suites are usually attributed to the period (1717-23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the prince not only patronized but practised this department of the art — it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music, half of the *Well-tempered Clavichord*, the inventions. Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

The suites, partitas, and "overtures," so titled by Bach, were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an "*ouverture*," there is no doubt that the French *ouverture* of Lully was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg Muffat introduced the custom into Germany, and Bach followed him. Bach held to the formal outline of the French *ouverture* but extended and elaborated it to his own purposes.

In the dance melodies of these suites, Albert Schweitzer has said "a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

II.

Symphony No. 7, in A Major, Opus 92 Ludwig van Beethoven
(1770-1827)

BEETHOVEN'S SEVENTH SYMPHONY was heard first in Vienna in 1813 at a benefit concert for disabled Austrian and Bavarian soldiers who had tried to cut off Napoleon's retreat but were defeated at Hanan.

Beethoven referred to his SEVENTH SYMPHONY as "one of my best." It is also the most joyous and carefree of his nine symphonies. Even though it bears no subtitles or explanatory notes, countless and conflicting interpretations have been read into the music. Because motion is the prevailing characteristic of the entire symphony, Wagner called it: "the apotheosis of the dance — the dance in its highest aspect." And it has been danced by Isadora Duncan, by the Ballet Russe and by Massine. Each of the four movements has its own persistent rhythmic pattern.

I. Movement. Poco Sostenuto: Vivace:

There is a long slow introduction of tremendous breadth and power. Several measures of repetitions of one tone prepare for the very fast main body of the movement. A dotted-triplet rhythmic figure pervades almost every measure giving a feeling of rhythmic, light-hearted movement.

II. Movement. Allegretto:

The Allegretto is in a more subdued minor key, but a steady rhythm is still all pervading, like the grave pace of some ancient commemorative dance. Chords in the lower strings establish the stately rhythm and intone a chant-like melody. There are counter-melodies and later a brighter lyric melody in the clarinets. Not-to-be missed is the short pianissimo fugato near the end, nor the closing measures, with alternations of loud and soft and the echoing pizzicato of strings.

III. Movement, Presto Meno Assai.

This Scherzo is the essence of rhythm "a light-hearted carefree dance of youth." The middle section (Trio) has been called one of Beethoven's supreme movements. Violins sustain a high tone against a melody, said to be an old pilgrim-chant of lower Austria.

IV. Movement. Allegro Con Brio:

Rhythm again holds sway, but with a recklessness, a rollicking abandon and vitality found not even in the first movement. This Finale has been called "a whirlwind," "a mad burst of superhuman energy," "a riot of tone and rhythm." In the closing pages a march-like theme reaches a height of great freedom and exultation.

Intermission

III.

Three Movements from "Romeo and Juliet,"

Dramatic Symphony, Op. 17 Hector Berlioz

Born December 11, 1803, at Côte St. André; died March 8, 1869, at Paris

"*Roméo et Juliette, Symphonie dramatique avec Choeurs, Solos de Chant et Prologue en récitatif choral, composée d'après la Tragédie de Shakespeare*," was written in 1839. The first performance was at the auditorium of the *Conservatoire* in Paris, November 24, 1839, Berlioz conducting.

The Love Scene calls for 2 flutes, oboe and English horn, 2 clarinets, 2 bassoons, 4 horns, and strings. The Scherzo adds piccolo, 2 bassoons, timpani, bass drum, cymbals, small cymbals, and 2 harps. The movement of the Capulets' ball further adds 2 cornets-à-piston, 3 trombones, 2 triangles, and 2 tambourines.

The score was revised and published in 1847, and published in further revision in 1857. It is dedicated to Nicolo Paganini. The text was written by Émile Deschamps.

The complete Symphony was performed (and recorded) by the Boston Symphony Orchestra last season.

"THERE should be no doubt about the character of this work," writes Berlioz in a preface to the score. "Although voices are frequently employed, this is not a concert-opera, a cantata, but a symphony with chorus. If song occurs in the beginning, it is for the purpose of preparing the mind of the hearer for the dramatic scenes in which sentiments and passions are to be expressed by the orchestra." The symphony opens with an orchestral introduction which is labelled "Combats. Tumult. Intervention of the Prince." There is a Prologue for Contralto Solo and Chorus, which Berlioz describes as

the example of the Prologue by Shakespeare himself, in which the chorus exposes on, and is sung by only fourteen voices." In a Scherzetto a tenor solo with small gives a foretaste of the Queen Mab Scherzo to come. The second movement (here shows Romeo in lone meditation at the house of the Capulets. The Love Scene third movement (measures with chorus in the opening Allegretto are here omitted). Queen Mab Scherzo in the only episode in which the Symphony does not strictly the chronology of the play. After it is a section entitled "Juliet's Funeral Processioned March for Chorus and Orchestra)." Mourners scatter flowers upon Juliet's here follows: "Romeo at the Tomb of the Capulets. Invocation. Juliet's Awakening. Joy. Despair. Last Death Agony of the Two Lovers. For Orchestra alone. Two Choruses representing the Capulets and the Montagues sing separately and, st, together). The Crowd enters the Cemetery. Fight of Capulets and Montagues. Friar Laurence (Tenor Solo). Oath of Reconciliation."

Queen Mab. Nuit sereine — Le Jardin de Capulet, silencieux et désert.

"If you ask me which of my works I prefer," wrote Berlioz in 1858, "my answer is almost artists: the love scene in 'Romeo and Juliet.'"

The movement opens with an *allegretto* (*pianissimo*) for the strings, to which voices, horns and flutes are added. An *adagio* begins with the muted strings; expressive voices of the violas, horn, and 'cellos stand out in music of increasing ardor and. A recitative passage from the solo 'cello suggests the voice of Romeo, although movement is developed in purely musical fashion. It dies away at last and ends pizzicato chord.

Queen Mab, ou la fée des songes. Scherzo.

The Scherzo, *Prestissimo*, is *pianissimo* almost throughout. The place of a Trio is taken by an *allegretto* section which recurs. "Queen Mab in her microscopic car," wrote to his friend Heine, "attended by the buzzing insects of a summer's night and galloping at full gallop by her tiny horses, fully displayed to the Brunswick public her rollicking and her thousand caprices. But you will understand my anxiety on this for you, the poet of fairies and elves, the own brother of those graceful and little creatures, know only too well with what slender thread their veil of gauze is woven, and how serene must be the sky beneath which their many-colored tints gleam only in the pale starlight."

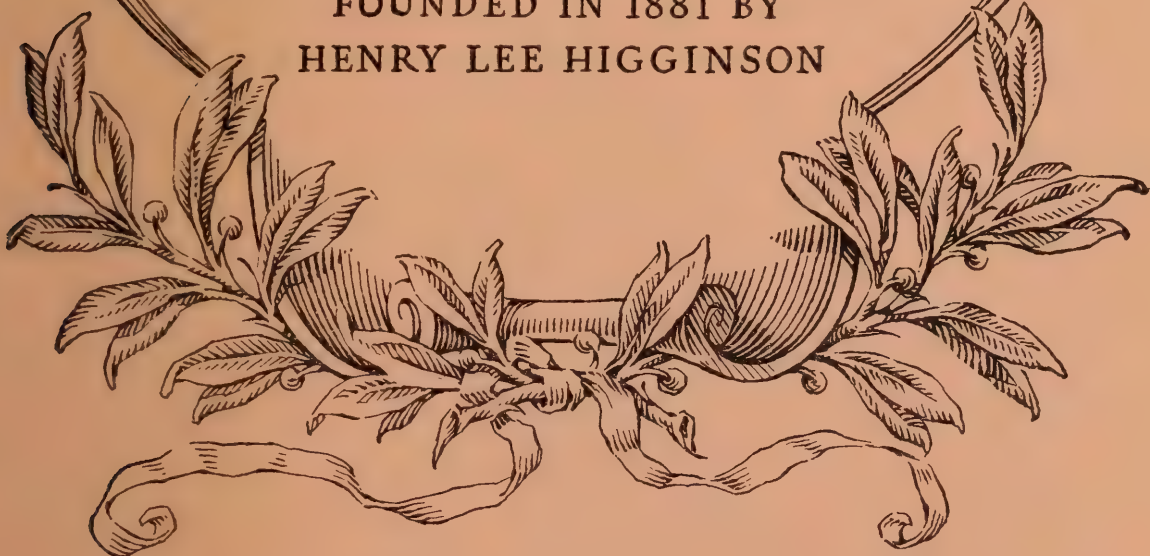
Romeo seul — Tristesse-Concert et Bal. Grande Fete chez Capulet.

The movement opens *Andante malinconico e sostenuto* with a *pianissimo* phrase for the strings, which, developed into increasingly fervid expression, seems to reflect the isolation of the melancholy lover who has strayed into the hostile territory of the Capulet palace. Dancing rhythms become the background of his thoughts. In a section *Larghetto espressivo* there is a melody for the wood winds over pizzicato arpeggios for the 'cellos. The tempo becomes *allegro* and the ballroom strains more lively. The themes of the *Larghetto* and the *Allegro* are combined. The isolated figure of Romeo intermittently holds the attention, the music of festivity recurring and bringing



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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

RICHARD BURGIN, *Associate Conductor*

Concert Bulletin

SATURDAY EVENING, *October 23*

with historical and descriptive notes by

JOHN N. BURK

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

SATURDAY EVENING, OCTOBER 23, at 8:30 o'clock

Program

BACH.....Suite No. 4, in D major

Overture

Bourrées I and II

Minuet

Réjouissance

BEETHOVEN.....Symphony No. 7, in A major, *Op. 92*

I. Poco sostenuto; Vivace

II. Allegretto

III. Presto; Assai meno presto; Tempo primo

IV. Allegro con brio

INTERMISSION

BERLIOZ.....Excerpts from "Romeo and Juliet,"
Dramatic Symphony, *Op. 17*

Love Scene: Serene Night — The Capulets' Garden Silent and Deserted

Queen Mab, the Fairy of Dreams

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SUITE NO. 4 IN D MAJOR

By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

This Suite is scored for 3 oboes, bassoon, 3 trumpets, timpani, and strings. There is in each of the suites a figured bass for the presiding harpsichordist.

BACH's four orchestral suites are usually attributed to the period (1717-23) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736. But the larger part of his instrumental music belongs to the years at Cöthen where the prince not only patronized but practised this department of the art—it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music, half of the *Well-tempered Clavichord*, the inventions. Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

The suites, partitas, and "overtures," so titled, by Bach were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an "*ouverture*," there is no doubt that the French *ouverture* of Lully was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this "overture" were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive "opening" movement. Georg Muffat introduced the custom into Germany, and Bach followed him. Bach held to the formal outline of the French *ouverture*, but extended and elaborated it to his own purposes.

In the dance melodies of these suites, Albert Schweitzer has said "a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace."

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SYMPHONY NO. 7 IN A MAJOR, *Op.* 92

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827

The Seventh Symphony, finished in the summer of 1812, was first performed on December 8, 1813, in the hall of the University of Vienna, Beethoven conducting.

The Symphony is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani and strings. The dedication is to Moritz Count Imperial von Fries.

BEETHOVEN was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely occupy him, and the *Seventh Symphony* is no exception. It was in the summer of 1812 that the work was completed.* Four years had elapsed since the Pastoral Symphony, but they were not unproductive years. And the *Eighth* followed close upon the *Seventh*, being completed in October, 1812. Beethoven at that time had not yet undertaken the devastating cares of a guardianship, or the lawsuits which were soon to harass him. His deafness, although he still attempted to conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

The sketches for the *Seventh Symphony* are in large part indeterminate as to date, although the theme of the Allegretto is clearly indicated in a sketchbook of 1809. Grove † is inclined to attribute the real inception of the work to the early autumn of 1811, when Beethoven, staying at Teplitz, near Prague, "seems to have enjoyed himself thoroughly—in the midst of an intellectual and musical society—free and playful, though innocent.

"Varnhagen von Ense and the famous Rahel, afterwards his wife,

* The manuscript score was dated by the composer "1812; 31ten —"; then follows the vertical stroke of the name of the month, the rest of which a careless binder trimmed off, leaving posterity perpetually in doubt whether it was May, June, or July.

† Sir George Grove: *Beethoven and his Nine Symphonies* (1896).



were there; the Countess von der Recke from Berlin; and the Sebalds, a musical family from the same city, with one of whom, Amalie, the susceptible Beethoven at once fell violently in love, as Weber had done before him; Varena, Ludwig Löwe the actor, Fichte the philosopher, Tiedge the poet, and other poets and artists were there too; these formed a congenial circle with whom his afternoons and evenings were passed in the greatest good-fellowship and happiness." There was more than one affair of the heart within the circle, and if the affairs came to no conclusion, at least they were not uncondusive to musical romancing. "Here, no doubt," Grove conjectures, "the early ideas of the *Seventh Symphony* were put into score and gradually elaborated into the perfect state in which we now possess them. Many pleasant traits are recorded by Varnhagen in his letters to his fiancée and others. The coy but obstinate resistance which Beethoven usually offered to extemporising he here laid entirely aside, and his friends probably heard, on these occasions, many a portion of the new *Symphony* which was seething in his heart and brain, even though no word was dropped by the mighty player to enlighten them."



It would require more than a technical yardstick to measure the true proportions of the *Seventh Symphony* — the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the Finale) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality — the slow movement of the *Fourth*, many parts of the "Pastoral" are static by comparison. Even the *Fifth Symphony* dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert's great *Symphony in C major*, very different of course from Beethoven's *Seventh*, makes a similar effect of grandeur by similar means in its Finale.

The long introduction (Beethoven had not used one since his *Fourth Symphony*) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm,

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once released, holds its swift course, almost without cessation, until the end of the movement. Where a more modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected turn. Wagner called the symphony "the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form." If any other composer could impel an inexorable rhythm, many times repeated, into a vast music—it was Wagner.

In the Allegretto Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different Allegretto of the *Eighth*). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm. Beethoven was inclined, in his last years, to disapprove of the lively tempo often used, and spoke of changing the indication to Andante quasi allegretto.

The third movement is marked simply "presto," although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of fortissimo and piano. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful presto, although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The Finale has been called typical of the "unbuttoned" (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, "a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters. Schumann calls it "hitting all around" (*"schlagen um sich"*). "The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had 'fire enough in his belly to burn up the entire world.'" Years ago the resemblance was noted between the first subject of the Finale and Beethoven's accompaniment to the Irish air "Nora Creina," which he

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was working upon at this time for George Thomson of Edinburgh.*

December 8, 1813, is named by Paul Bekker as the date of "a great concert which plays a part in world history," for then Beethoven's *Seventh Symphony* had its first performance. If the importance of the occasion is to be reckoned as the dazzling emergence of a masterpiece upon the world, then the statement may be questioned. We have plentiful evidence of the inadequacy of the orchestras with which Beethoven had to deal. Beethoven conducting this concert was so deaf that he could not know what the players were doing, and although there was no obvious slip at the concert, there was much trouble at rehearsals. The violinists once laid down their bows and refused to play a passage which they considered impossible. Beethoven persuaded them to take their parts home to study, and the next day all went well. A pitiful picture of Beethoven attempting to conduct is given by Spohr, who sat among the violins. So far as the bulk of the audience is concerned, they responded to the Allegretto of the symphony, but their enthusiasm soon gave way to ecstasy before the exciting drum rolls and fanfares of the battle piece, *Wellington's Victory*, which followed. The performance went very well according to the reports of all who were present, and Beethoven (whatever he may have expected — or been able to hear) was highly pleased with it. He wrote an open letter of gratitude (which was never published) to the *Wiener Zeitung*. The newspaper reports were favorable, one stating that "the applause rose to the point of ecstasy."

A fairly detailed account of the whole proceeding can be pieced together from the surviving accounts of various musical dignitaries who were there, most of them playing in the orchestra. The affair was a "grand charity concert," from which the proceeds were to aid the "Austrians and Bavarians wounded at Hanau" in defense of their country against Napoleon (once revered by Beethoven). Mälzel proposed that Beethoven make for this occasion an orchestral version of the *Wellington's Victory* he had written for his newly invented mechanical player — the "pan-harmonicon," and Beethoven, who then still looked with favor upon Mälzel, consented. The hall of the University was secured and the date set for December 8.

The program was thus announced:

- I. "An entirely new Symphony," by Beethoven (the Seventh, in A major).
- II. Two Marches played by Mälzel's Mechanical Trumpeter, with full orchestral accompaniment — the one by Dussek, the other by Pleyel.
- III. "Wellington's Victory."

All circumstances were favorable to the success of the concert. Beethoven being now accepted in Vienna as a very considerable personage, an "entirely new symphony" by him, and a piece on so topical a subject as *Wellington's Victory*, must have had a strong attraction.

* In an interesting article, "Celtic Elements in Beethoven's *Seventh Symphony*" (*Musical Quarterly*, July, 1935), James Travis goes so far as to claim: "It is demonstrable that the themes, not of one, but of all four movements of the Seventh Symphony owe rhythmic and melodic and even occasional harmonic elements to Beethoven's Celtic studies."

However plausibly Mr. Travis builds his case, basing his proofs upon careful notation, it is well to remember that others these many years have dived deep into this symphony in pursuit of special connotations, always with doubtful results. D'Indy, who called it a "pastoral" symphony, and Berlioz, who found the scherzo a "*ronde des paysans*," are among them. The industrious seekers extend back to Dr. Carl Iken, who described in the work a revolution, fully hatched, and brought from the composer a sharp rebuke. Never did he evolve a more purely musical scheme.

The nature of the charitable auspices was also favorable. The vicissitudes at the rehearsals and their final smoothing out have been described. When the evening itself arrived, Beethoven was not alone in the carriage, driving to the concert hall.* A young musician by the name of Glöggl had obtained permission to attend the rehearsals, and all seats for the concert being sold, had contrived to gain admission under the protecting wing of the composer himself. "They got into the carriage together, with the scores of the *Symphony* and the *Wellington's Victory*; but nothing was said on the road, Beethoven being quite absorbed in what was coming, and showing where his thoughts were by now and then beating time with his hand. Arrived at the hall, Glöggl was ordered to take the scores under his arm and follow, and thus he passed in, found a place somewhere, and heard the whole concert without difficulty."

* This incident actually pertains to the second performance, but the circumstances were almost identical.

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ENTR'ACTE

BEETHOVEN — THE UNACCOUNTABLE

THE conversation here recorded took place (or could have taken place) between a young man, an ardent student of music who was fond of discoursing about it as well as playing it, and his father. The father was a man of affairs to whom strains of music were an entirely casual and incidental experience. He had been coaxed, however, to a symphony concert, and while the two were driving home remarked, amiably but provocatively: "Modern music can go out the window, so far as I am concerned. Why isn't melodious music like Beethoven's written nowadays?"

The son tried to explain that what seemed to be non-melody in new music usually turned out to be a new kind of melody in the course of time. He pointed out that Beethoven's music, which seems so natural now, was considered "crazy," or simply laughed at by conservative listeners in his own day.

As he talked his conviction waned, and the father was quick to seize his advantage. "Can you sit there and tell me that any composer now living stands the slightest chance of being liked or even remembered in that future you have been talking about? Have composers, and painters and writers too, ever run as wild and free and experimental as they do now, and does their daring guarantee them any future importance?"

The defender of "modern" music was more than a bit shaken. He fell back upon the stock argument. "The trouble is," he said, "that

we don't have the kind of a world now to produce a Beethoven."

When the statistical-minded father heard production brought into the discussion, he at once went into high gear. He speculated upon the size of the Western World of today, or that part of it which knows and hears music as compared to the musical world of Beethoven's time. How large, he wanted to know, was the musical world which produced Beethoven.

"Well, it was Vienna mostly. There were provincial principalities like Bonn and a dozen others; Paris and Italy had only opera. Vienna was the center of instrumental music. The important composers seemed to spring from there."

"Who were they — Haydn, Mozart?"

"Yes, those two were the dominating figures in Vienna when Beethoven was still growing up. Later there were Weber and Schubert."

"What was the population in Vienna in Beethoven's time?" Knowing that no answer would be forthcoming, he continued: "About the same number as Columbus, Ohio, perhaps? The population of all Austria then may have been about half the population of all Ohio now. For the population of the United States, let's multiply that by fifty. Why can't we produce one Beethoven out of 160,000,000 tries?"

This numerical reasoning had plainly become absurd. "The gods don't seem to produce Beethovens by the law of numbers," answered the younger man. "Perhaps it wasn't just a question of turning out a single person with a prodigious aptitude for music. Perhaps it was a prodigious aptitude in just the right surroundings for just those results."

The skeptical father now wanted to know just what was so extraordinary about these surroundings which were the soil for not only a Beethoven but a long succession of incredible geniuses.

"Were the schools of music so much better than ours? Were there great orchestras like the one we have just heard, to excite a young man?"

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The son, who had been studying the history of music, couldn't remember hearing that there were any such advantages. He had the impression that each of these composers was privately taught or self-taught. There was certainly no orchestra then worthy of the name. Beethoven had had to rely on groups gathered together by some patron, a good part of them fiddling lackeys. Schubert had had to forfeit hearing his great C major Symphony for the absence of an orchestra in all Vienna that could tackle it, the best being a "Society of Amateurs."

Now, the defender of Beethoven's period had talked himself into somewhat of a corner. Just what was the electricity in the atmosphere in Vienna that made it possible for Schubert's miraculous C major Symphony to spring into life from a single head and heart, or Beethoven's Choral Ninth or 50 other miracles from year to year for the span of a generation?

"There must have been a special receptivity," he said, "a love of music among the cultured wealthy which reached a higher temperature than you will find among the boxholders at the opera today, or those who attend and applaud a quartet or a symphony concert. If Beethoven puzzled his patrons in Vienna, he also held their admiration, their loyalty, and their support."

"Are you trying to tell me that Beethoven and the others reached their heights only for the pleasure of a small circle of aristocrats sitting around after dinner?"

The young man quickly switched to a more tenable line. "Beethoven," he contended, "was the peak of an accumulated culture, largely based on Bach, but developing specifically from the superb and highly perfected style of the symphony and the string quartet. Beethoven grew directly from Haydn. While he was still a young man, he mastered all that Haydn could give him; he was able to go on from there in his own way."

"What was his own way?"

This was a large order for an off-hand answer. "In the first place Beethoven's music became intensely personal. He was a perpetual adventurer, always opening new vistas. There was a new liberation from restraint of formality. The sense of revolt was in his veins. Don't forget that the guns of the French Revolution were firing near by when he made his youthful migration from Bonn to Vienna. The idealism of Schiller excited him, and so did the universal speculation of Goethe. I suppose the brand-new Romanticism of Beethoven was the convergence of all these world currents in the heart of one man. And how much could Beethoven have amounted to without these world currents to start the mighty process of tone-spinning? Surely there could have been no *Eroica* without that world spirit of social

upsurge behind it. Nor would he have been moved to broaden the scope of his art in every way — in dynamics and range, and dramatic contrast. That's how the polished and decorous periods of an aristocratic art became transformed and expanded for the broadest world uses."

Having thus delivered himself, the young man tried to drive home his point that Beethoven never could have become a great artist at all without these great world forces to carry him. "He might never have risen above the miserable routine of his duties in Bonn. He might never have become more than a deaf pianist and an object of charity."

The speaker by this time was thinking aloud. He pointed to Tolstoy's thesis in *War and Peace* that eminent figures, like Napoleon Bonaparte, were no more than puppets of world movements. That masses of people acted according to complex and inscrutable forces, even when everyone at the time believed that a single man was guiding their destinies. There was that little paper hanger, for example, who with a bitter taste of soldiery and a gift of harangue seemed to lead his people to deceptive heights until, helpless, he beheld them in crashing ruin. Could the real truth not be that the people of Germany, in economic collapse, rudderless and in complete bewilderment, had thrown their lot with the first man to offer a plausible panacea? If there had not been that Adolf, would there not have sprung up some fire-eating Otto with a similar fanaticism?

The father was interested but far from convinced. "Let's not get into world politics," he said. "Let's get back to Beethoven. Suppose there had not been the accident of the birth of a single man named Beethoven in the town of Bonn. Can you name someone who could have become the spokesman in music of that great age you have been describing?"

This was a dismaying question. The son searched frantically in his thoughts while his thesis seemed to crumble. Without Beethoven, what would have become of music after Haydn? Haydn had been on the threshold of Romanticism with moments of glowing sentiment in his slow movements, obstreperous wit in his developments, or those naïve descriptive passages in *The Creation*. But surely there was nothing in him or in anyone else at the time remotely to suggest a

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musical thunderbolt like the *Eroica* or the C minor Symphony. Schubert with his delicate *Ländler* and his touching little songs? Would Schubert have found the larger impulsion of the great C major Symphony or the C major Quintet without the example of Beethoven to fire his imagination? Then there was the lingering influence of Beethoven through a whole century of composers from Schumann to Brahms. Even Wagner, attacked by the "Beethoveners," the opposing symphonists, openly avowed his deep indebtedness to the Ninth Symphony and the C-sharp minor Quartet. Would any of these fine fellows have accomplished what they did without the beloved music of Beethoven to lift them out of themselves? Berlioz, the first great groundbreaker for pictorial music, cherished the nine symphonies as a Bible. Brahms was avowedly and deeply indebted to the "Colossus." The whole nineteenth century without Beethoven behind it might have been very tame indeed. The turn into that century with no one but Weber to follow Haydn would surely have left Mozart and Haydn as the musical peak, while Weber as the pioneer of a new era might have passed on to that century a very watered-down Romanticism indeed.

So the younger man humbly admitted that Beethoven was a figure which grew with speculation until he was completely unaccountable. He simply couldn't be taken as any example to prove any theory, least of all the mass-movement theory. The composer who in his farewell orchestral work embraced the "*Millionen*" also put all theorists, including bright students and the author of *The Kreutzer Sonata*, in their places.

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THREE MOVEMENTS FROM "ROMEO AND JULIET," DRAMATIC SYMPHONY, *Op.* 17

By HECTOR BERLIOZ

Born December 11, 1803, at Côte St. André; died March 8, 1869, at Paris

"Roméo et Juliette, Symphonie dramatique avec Choeurs, Solos de Chant et Prologue en récitatif choral, composée d'après la Tragédie de Shakespeare," was written in 1839. The first performance was at the auditorium of the *Conservatoire* in Paris, November 24, 1839, Berlioz conducting.

The Love Scene calls for 2 flutes, oboe and English horn, 2 clarinets, 2 bassoons, 4 horns, and strings. The Scherzo adds piccolo, 2 bassoons, timpani, bass drum, cymbals, small cymbals, and 2 harps. The movement of the Capulets' ball further adds 2 cornets-à-piston, 3 trombones, 2 triangles, and 2 tambourines.

The score was revised and published in 1847, and published in further revision in 1857. It is dedicated to Nicolo Paganini. The text was written by Émile Deschamps.

"THERE should be no doubt about the character of this work," writes Berlioz in a preface to the score. "Although voices are frequently employed, this is not a concert-opera, a cantata, but a symphony with chorus. If song occurs in the beginning, it is for the purpose of preparing the mind of the hearer for the dramatic scenes in which sentiments and passions are to be expressed by the orchestra." The symphony opens with an orchestral introduction which is labelled "Combats. Tumult. Intervention of the Prince." There is a Prologue for Contralto Solo and Chorus, which Berlioz describes as "After the example of the Prologue by Shakespeare himself, in which the chorus exposes the action, and is sung by only fourteen voices." In a Scherzetto a tenor solo with small chorus gives a foretaste of the Queen Mab Scherzo to come. The second movement (here played) shows Romeo in lone meditation at the house of the Capulets. The Love Scene is the third movement (measures with chorus in the opening Allegretto are here omitted). The Queen Mab Scherzo is the only episode in which the Symphony does not strictly follow the chronology of the play. After it is a section entitled "Juliet's Funeral Procession (Fugued March for Chorus and Orchestra)." Mourners scatter flowers upon Juliet's bier. There follows: "Romeo at the Tomb of the Capulets. Invocation. Juliet's Awakening. Delirious Joy. Despair. Last Death Agony of the Two Lovers. For Orchestra alone. Finale (Two Choruses representing the Capulets and the Montagues sing separately and, at the last, together). The Crowd enters the cemetery. Fight of Capulets and Montagues. Air of Friar Laurence (Tenor Solo). Oath of Reconciliation."

(III.) *Scène d'amour. Nuit sereine — Le Jardin de Capulet, silencieux et désert.*

"If you would ask me which of my works I prefer," wrote Berlioz in 1858, "my answer is that of most artists: the love scene in 'Romeo and Juliet.'"

The movement opens with an *allegretto* (*pianissimo*) for the strings, to which voices of the horns and flutes are added. An *adagio* begins with the muted strings; expressive single voices of the violas, horn, and 'cellos stand out in music of increasing ardor and richness. A recitative passage from the solo 'cello suggests the voice of Romeo, although the movement is developed in purely musical fashion. It dies away at last and ends upon a pizzicato chord.

(IV.) *La reine Mab, ou la fée des songes. Scherzo.*

The Scherzo, *Prestissimo*, is *pianissimo* almost throughout. The place of a Trio is taken by an *allegretto* section which recurs. "Queen Mab in her microscopic car," wrote Berlioz to his friend Heine, "attended by the buzzing insects of a summer's night and launched at full gallop by her tiny horses, fully displayed to the Brunswick public her lovely drollery and her thousand caprices. But you will understand my anxiety on this subject; for you, the poet of fairies and elves, the own brother of those graceful and malicious little creatures, know only too well with what slender thread their veil of gauze is woven, and how serene must be the sky beneath which their many-colored tints sport freely in the pale starlight."

II. *Roméo seul — Tristesse — Concert et Bal. Grande Fête chez Capulet.*

The movement opens *Andante malinconico e sostenuto* with a *pianissimo* phrase for the violins, which, developed into increasingly fervid expression, seems to reflect the contemplation of the melancholy lover who has strayed into the hostile territory of the Capulets' palace. Dancing rhythms become the background of his thoughts. In a section marked *Larghetto espressivo* there is a melody for the wood winds over pizzicato arabesques for the 'cellos. The tempo becomes *allegro* and the ballroom strains more insistent. The themes of the *Larghetto* and the *Allegro* are combined. The isolated figure of Romeo intermittently holds the attention, the music of festivity recurring and bringing the close.

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and the Wolf, Op. 67, Eleanor
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Ravel Bolero; Ma Mère L'Oye Suite

Schubert Symphony, "Unfinished"

Tchaikovsky Serenade in C; Sym-
phonies Nos. 4 & 5

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Liszt Les Préludes

Mozart Piano Concertos, Nos. 12 & 18 (Lili Kraus)

Scriabin Le Poème de l'Extase

Stravinsky "Le Sacre du Printemps"

Recorded under the leadership of LEONARD BERNSTEIN

Stravinsky "L'Histoire d'un Soldat"

Octet for Wind Instruments

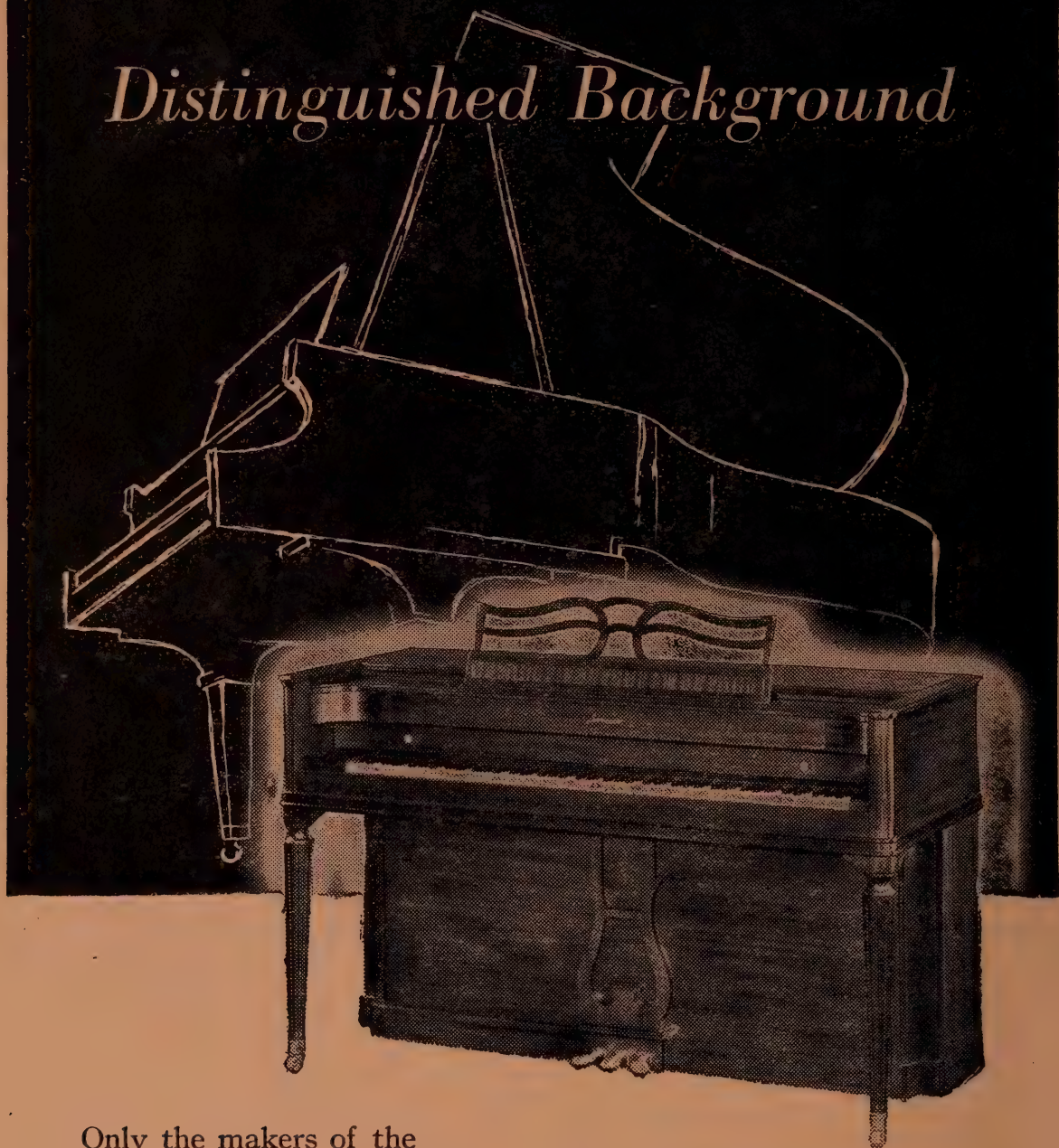
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Tuesday Evening, November 16, 1954

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PROGRAM

Mozart. Symphony in D major, "Prague"

Honegger. Symphony No. 5

Berlioz. Fantastic Symphony, Op. 14a

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BOSTON SYMPHONY ORCHESTRA
Charles Munch, Music Director

Tuesday Evening, December 7, 1954

PROGRAM

Haydn. Symphony in D major, (L'Impériale)

Stravinsky "Orpheus," Ballet in Three Scenes

Intermission

Debussy. "La Mer," Three Orchestral Sketches

Ravel. "La Valse"

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P R O G R A M M E

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Conductor, Charles Munch

Irmgard Seefried, Soprano

I. Suite for Orchestra (from the Water Music) Handel

II. Address by His Excellency, Mr. E. W. van Kleffens,
President of the Ninth Session of the
General Assembly

III. Aria, "With Verdure Clad," from "The Creation". Haydn

Songs with Orchestra Richard Strauss

Irmgard Seefried, Soprano

IV. Symphonie Fantastique, Op. 14a. Berlioz

12 December 1954

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Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

Presented by the Bushnell Community Symphony Concert Association

**BACH *Brandenburg Concerto No. 6 in
B-flat major, for Strings***

- I. Allegro
- II. Adagio ma non tanto
- III. Allegro

MARTINU . *Fantaisies Symphoniques (Symphony No. 6)*

- I. Lento; Allegro; Lento
- II. Allegro
- III. Lento; Allegro

I N T E R M I S S I O N

BRAHMS *Symphony No. 2, in D major, Op. 73*

- I. Allegro non troppo
- II. Adagio non troppo
- III. Adagietto grazioso, quasi andantino
- IV. Allegro con spirito

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'cello and bass, prefigures. The colour is weird and picturesque throughout, and the subject matter such as befits the unusual group of instruments employed."

The "viola da braccia" which Bach specified was, as Charles Sanford Terry has pointed out in his invaluable book, *Bach's Orchestra*, nothing more than the ordinary viola of his time. The name survived to distinguish the "arm viol" from the "leg viol," the "viola da gamba." This last survivor of the family of viols, was an obsolescent instrument in Bach's day, although good players upon it were still to be found.

In May of the year 1718, Prince Leopold of Anhalt-Cöthen, travelling to Carlsbad to take the waters, was attended by some of his musical retinue — five musicians and a clavicembalo, under the surveillance of his Kapellmeister, Bach. He may have encountered there, in friendly rivalry, another musical prince, Christian Ludwig, Margraf of Brandenburg, youngest son of the Great Elector by a second wife. This dignitary, a young bachelor passionately devoted to music, boasted his own orchestra, and was extravagantly addicted to collecting a library of concertos. Charmed with Bach's talent, he immediately commissioned him to write a brace of concertos. Bach did so — at his leisure; and in three years' time sent him the six concertos which have perpetuated this prince's name. The Margraf does not seem to have troubled to have had them performed (the manuscript at least shows no marks of usage); cataloguing his library he did not bother to specify the name of Bach beside Brescianello, Vivaldi, Venturini, or Valentini, and after his death they were knocked down in a job lot of a hundred concertos, or another of seventy-seven concertos, at about four groschen apiece.

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best. She returns to Hartford with a solid reputation for her work in opera, on the concert stage, in movies, on radio and television. Siepi and Valletti will both be making their first local appearances January 20th; they have achieved the acclaim of the critics for their singing at the Met this season and have been chosen because their work in Rossini's opera in other cities has proved them to be outstanding for the parts.

Tickets are now on sale at the box office. Prices are: Orchestra, \$5.50, \$4.80, \$3.90; First Bal., \$5.50, \$4.80, \$3.90, \$3.40; Second Bal.: \$3.40, \$2.65, \$1.80.

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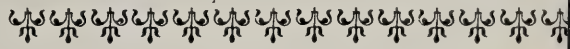
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NOTES ON THE PROGRAM



Brandenburg Concerto in B-Flat Major, No. 6

*for Viole da Braccia, 2 Viole da Gamba,
Cello, Violone and Cembalo*

By JOHANN SEBASTIAN BACH

*Born at Eisenach on March 21, 1685;
died in Leipzig, July 28, 1750.*

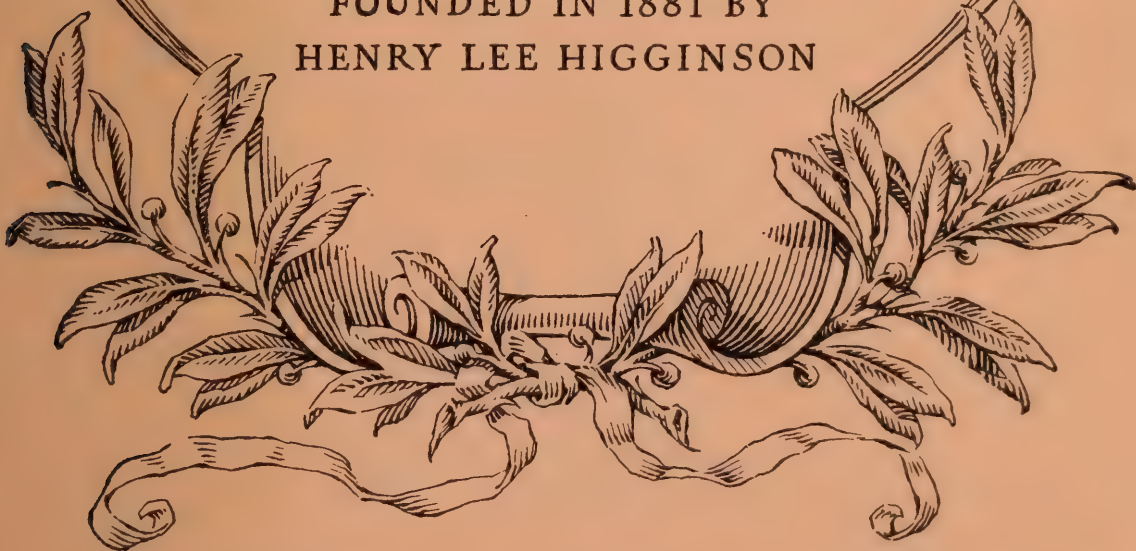
Bach wrote the last of his set of Brandenburg Concertos in six individual parts, and it has been accordingly performed by six string players (2 violas and 2 cellos concertanti, additional cello with bass, and continuo). In the present performances the parts are given to a string orchestra.

To the brilliance of the Third Brandenburg Concerto, where the incisive tone of the violins predominates, Bach has opposed in his other string concerto, the Sixth, only the lower and darker register of the string instruments, the characteristic color of the violas prevailing in a close and constant duet. The lively course of the first allegro is relieved by a broadly melodic adagio in E-flat. Here the two viola parts are emphasized, for the gambas (cellos) in this movement are silent. The single cello part provides a sustaining legato, blending with the usual bass accompaniment until it takes up the principal melody near the end. The last movement, in 12-8 time, restores the original key and vigorous interplay of voices. The Concerto, according to the observation of Sir Hubert Parry, "is a kind of mysterious counterpart to the Third Concerto; as the singular grouping of two violas, two *viole da gamba* and a



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Concert Bulletin

TUESDAY EVENING, *January 11*

with historical and descriptive notes by

JOHN N. BURK

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Palmer Auditorium [*Connecticut College*] New London

Boston Symphony Orchestra

CHARLES MUNCH, *Music Director*

TUESDAY EVENING, JANUARY 11, at 8:30 o'clock

Program

PFITZNER.....Overture to "Das Christelflein," *Op. 20*

SCHUMANN.....Symphony No. 4, in D minor, *Op. 120*

- I. Ziemlich langsam; Lebhaft
- II. Romanze: Ziemlich langsam
- III. Scherzo: Lebhaft
- IV. Langsam: Lebhaft
(Played without pause)

MARTINU.....Fantaisies Symphoniques (Symphony No. 6)

- I. Lento; Allegro; Lento
- II. Allegro
- III. Lento; Allegro

INTERMISSION

BRAHMS.....Symphony No. 2, in D major, *Op. 73*

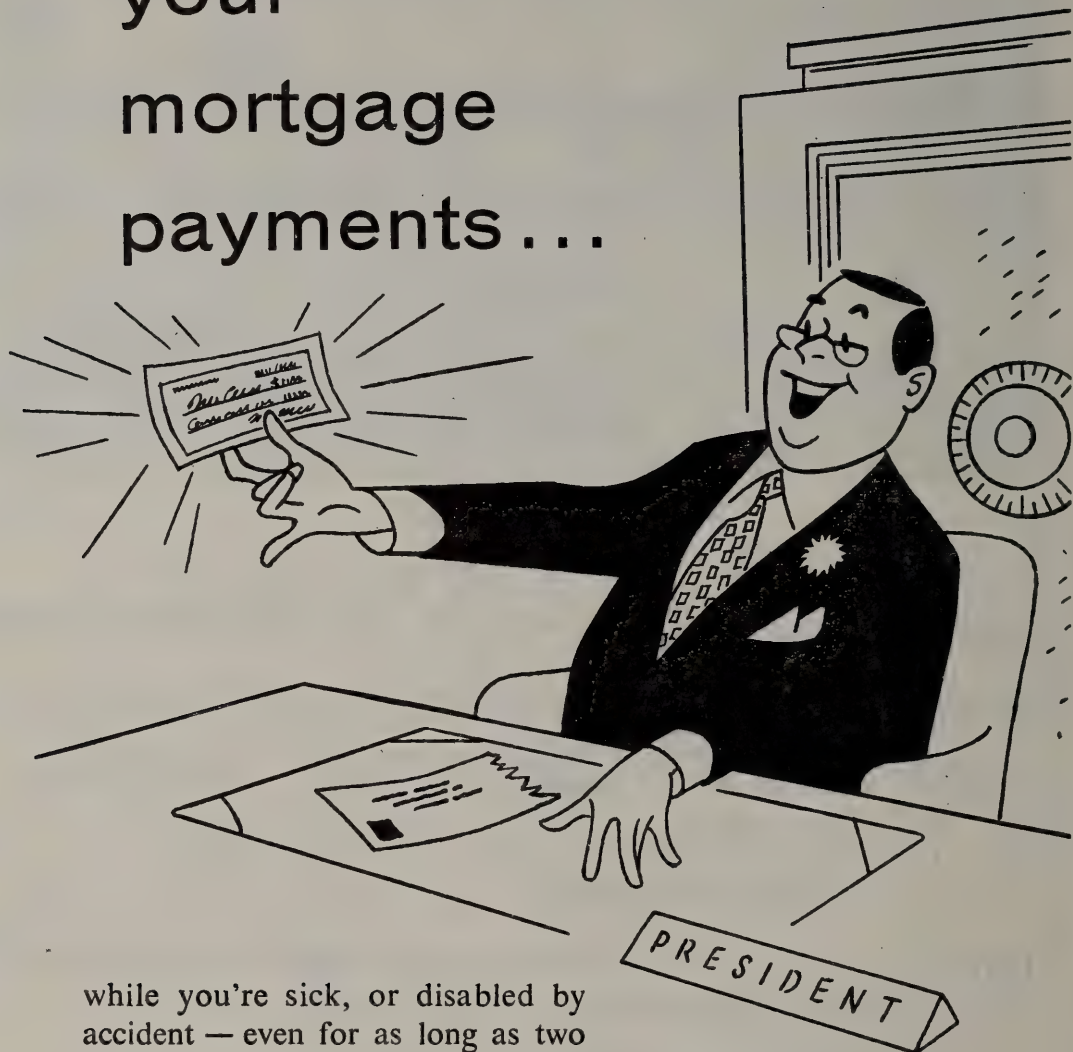
- I. Allegro non troppo
 - II. Adagio non troppo
 - III. Adagietto grazioso, quasi andantino
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OVERTURE TO "DAS CHRISTELFLEIN"

("THE LITTLE CHRIST ELF") — A CHRISTMAS FAIRY TALE, *Op.* 20

By HANS PFITZNER

Born in Moscow,* May 5, 1869; died in Salzburg, May 22, 1949

Das Christelflein, Weihnachtsmärchen, set to a play by Ilse von Stach, was composed as incidental music in 1906 and first produced in Munich December 11 of that year. (The Overture alone was introduced by E. N. Reznicek in Berlin on November 23.) In 1917 the composer rewrote his score as an opera in two acts. The Overture was performed by the Boston Symphony Orchestra, November 15, 1907 and repeated October 18–19, 1912, when Karl Muck was conductor.

The Overture is scored for 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, harp, timpani and triangle.

THE story of *Das Christelflein* is described as "a miracle-tale of medieval days, in which an elf takes pity on a poor family, pleads their case in Paradise, so that they sit down to a roast and wine through the intervention of the Child Jesus."

It could be said that when Hans Pfitzner died at 81 the last exponent of the Romantic era in German opera had gone. More than thirty years had passed since his opera *Palestrina* (the Overture to which Mr. Munch introduced at these concerts January 27–28, 1950) had made its mark in Central Europe, and *Palestrina*, like its predecessors, had long ceased to hold the stage. Yet *Palestrina* was received with admiration in its day. It may have been the composer's preoccupation with a high-minded subject, the absence of any "love interest," an important female part, or other popular elements, which have prevented this

* The place of Pfitzner's birth was due to the fact that many Germans were engaged for the Imperial Theatre orchestras in the Czarist régime and Pfitzner's father played at the Moscow Imperial Opera. The family returned to Frankfurt, where Pfitzner's father conducted at the opera. There Hans obtained his first musical education.

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opera from finding its way into many opera houses, or assuring its composer a continuing livelihood in his old age.

Pfitzner was one of those composers whose music perpetually invited controversy. In his day he had ardent supporters in Central Europe and sharp attackers. There were frequent performances of his operas and occasional ones of his smaller works in Berlin, Frankfort or Munich — few in other parts of the world. Those performances became the topic of disputation. "*Der Fall Pfitzner*" was spurred by the composer, who seldom denied himself the privilege of statements in the press. In the early years of this century he was considered by many a "modern," because of his individual assertiveness based upon an advanced Wagnerian chromaticism. Yet he was no Schönbergian — his ways were based more firmly on Romantic German tradition. A champion in 1904 was P. N. Cossmann, who wrote in a pamphlet: "*Von Pfitzner's Persönlichkeit muss gesagt werden dass sie unmodern ist; denn er ist kein Schweinehund.*" Philip Hale quoted this line with relish, remarking that "'Schweinehund' is a word for Squire Western, for a theologian of Milton's time rather than a calm, dispassionate discussor of esthetics." Which "moderns" at that time Herr Cossmann considered "pig-dogs," it would be interesting to know. It is true that even *Die Rose vom Leibesgarten* (1901), the most Romantic of operas, was found by some disturbingly modern. Philip Greeley Clapp in the *Boston Transcript*, October 16, 1912 wrote of Pfitzner that "his real personality and achievements are hidden behind a bodyguard of personal friends and pupils who stoutly maintain that he is the greatest living exponent of some esthetic principle or other," while he is "the pet aversion of one or two powerful critics." Clapp thus names him a candidate for a "martyr's crown."

Pfitzner was never a happy man. He often voiced his disapproval of contemporary composers and complained when his operas were neglected, disregarded or adversely criticized. When he left Berlin and was conducting concerts in Munich in 1907, he gave out an interview objecting that the Berlin public had given him little attention, the critics unfavorable attention, and the publishers none at all. In Munich, on the other hand, he had won many performances for his operas and much applause. Trouble seemed to follow him. When he conducted the *Augusteo* in Rome, in 1912, he stopped the orchestra in the middle of the performance, bringing the fury of the players and public scandal upon his head.

Palestrina, set to a libretto by the composer and first performed under the direction of Bruno Walter in Munich, June 12, 1917, enjoyed a considerable success during the first World War and revealed a fresh and impressive aspect of the composer's abilities.

Pfitzner obtained his first musical education at Frankfort, studying counterpoint and composition with Yvonne Knorr and piano with James Kwast. The young Pfitzner composed while teaching and conducting for a living. He not only combined these activities at Frankfort, but continued to do so through the best years of his life. He moved to Coblenz and later to Mainz. From 1896 until 1907 he lived in Berlin, busy in both capacities. He conducted the Kaim Orchestra in Munich, 1907–08. He became Director of the Conservatory at Strasbourg in 1908, and in 1910 Director of the Municipal Opera there. Later he conducted in Munich and in Coburg; from 1920, he long held master classes in the Academy of Fine Arts in Berlin. Pfitzner thus became a Kapellmeister from necessity rather than by choice. Financial success never came to him, nor could he have subsisted on his efforts as composer.

He remained contemptuous of catering to general applause and true to his high and sometime austere ideals as exemplified in *Palestrina*. Dr. Edgar Istel, defending him, bewailed the relationship between “the artist who holds his art as something unfalteringly serious and holy, and the world — a conglomeration of reluctance and boredom, which looks only for a wit to entertain their weary hours.”

As a result of the bombing in the last war, Pfitzner lost three homes in succession, according to a news report of his death, and the subsequent inflation reduced his income to the vanishing point. Some still remembered him as an outstanding figure in the world of music and in his later years he was supported by contribution from the Vienna Philharmonic Orchestra.



Hans F. Redlich described Pfitzner in the *Music Review*: Pfitzner spent a great part of his life as a conductor, opera director and later as a distinguished academician in various German music centres. Years spent in Strasbourg (1908–16) before it had returned to France, may have fostered his inherent rabid nationalism. This made him *persona non grata* in the Weimar Republic as well as in the Third Reich. His perverse predilection for galling polemics even involved him in serious



conflicts with Nazi authoritarians, just as his *Furor teutonicus* before had shocked his many friends from liberal quarters. Among these were Gustav Mahler (who conducted a magnificent performance of *Die Rose* at the Vienna State Opera in 1905 and whose wife specially befriended him), Bruno Walter (who conducted the first performance of *Palestrina* in Munich, 1917) and Thomas Mann (who in his *Betrachtungen eines Unpolitischen* (1918), published a masterly assessment of *Palestrina* and of its creator's Schopenhauer-inspired "sympathy with death"). Pfitzner was never an Antisemite or a Nazi, he belonged with all the regrettable characteristics of his nagging and exasperating personality to an earlier stratum of German cultural life: to the nationalist-minded Romantics like Goerres, Jahn and Arndt. He stood uncompromisingly for the universality of the humanistic world-conception, and for the preservation of the rich inheritance passed on to posterity by Classicism and the Romantic movement. He lovingly edited E. T. A. Hoffmann and Schumann, cleverly interpreted Wagner and ingeniously absorbed wide tracts of mediaeval music concepts into his own musical language. His settings of Eichendorff poems are not unworthy successors of Schumann's *Liederkreis* and Hugo Wolf's *Eichendorff lieder*, while his few essays in chamber music reveal him as a most imaginative guardian of the classical tradition.

Pfitzner's music has a distinct flavour of its own, something intensely German in its mixture of ponderous, often scholarly (but never academic) historicism and nostalgic romantic effusiveness. For that reason it does not travel well and seems condemned to eternal parochial fame much like Bruckner's symphonies. Pfitzner shares with Bruckner the regrettable fate in this country of never having been given a fair deal. No better amends could be made than to grant the dead what has so far been denied to the living artist: a fair hearing. A performance of *Palestrina* would, if prepared in a spirit of sympathetic understanding, go a long way to prove that in an epoch so devoid of great creative personalities we can ill afford to ignore the artistic message of this late musical humanist.

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SYMPHONY IN D MINOR, No. 4, *Op.* 120

By ROBERT SCHUMANN

Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856

Composed in 1841, at Leipzig, this symphony was first performed at a Gewandhaus concert on December 6 of the same year. Schumann made a new orchestration in December, 1851, at Düsseldorf, and the revision was performed there on March 3, 1853, at the Spring Festival of the lower Rhine. It was published in December, 1853, as his Fourth Symphony.

The orchestration includes 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani and strings.

SCHUMANN wrote this symphony a few months after the completion of his First Symphony in B-flat. The D minor Symphony was numbered four only because he revised it ten years later and did not publish it until 1853, after his three others had been written and published (the Second in 1846, the Third in 1850). This symphony, then, was the second in order of composition. It belongs to a year notable in Schumann's development. He and Clara were married in the autumn of 1840, and this event seems to have stirred in him a new and significant creative impulse: 1840 became a year of songs in sudden and rich profusion, while in 1841 he sensed for the first time in full degree the mastery of symphonic forms. He had written two years before to Heinrich Dorn, once his teacher in composition: "I often feel tempted to crush my piano—it is too narrow for my thoughts. I really have very little practice in orchestral music now; still I hope to master it." The products of 1841 show that he worked as well as dreamed toward that end. As Mr. W. J. Henderson has well described this moment of his life: "The tumult of young love lifted him from the piano to the voice. The consummation of his manhood, in the union with a woman of noble heart and commanding intellect, led him to the orchestra. In 1841 he rushed into the symphonic field, and composed no less than three of his orchestral works." *

These works were the First, the "Spring" Symphony, which he began in January 1841, four months after his marriage, and completed in a few weeks; the "Overture, Scherzo and Finale" of April and May, and the D minor Symphony, which occupied the summer months. There might also be mentioned the "*phantasie*" in A minor, composed in the same summer, which was later to become the first movement of the piano concerto. But the two symphonies, of course, were the triumphant scores of the year. The D minor Symphony, no less than its mate, is music of tender jubilation, intimately bound with the first full spring of Schumann's life—like the other a nuptial symphony, instinct with the fresh realization of symphonic power.

* "Preludes and Studies."—W. J. Henderson.

The manuscript of the symphony bears the date June 7, 1841, and at the end — “finished at Leipzig, September 9, 1841.” Clara observed still earlier creative stirrings, for she recorded in her diary under the date of May 31: “Robert began yesterday another symphony, which will be in one movement, and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert’s bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work.” On September 13, which was Clara’s birthday, and when also their first child, Marie, then twelve days old, was baptized, Robert presented the young mother with the completed score of the symphony. And the composer wrote modestly in the diary: “One thing makes me happy—the consciousness of being still far from my goal and obliged to keep doing better, and then the feeling that I have the strength to reach it.”

The first performance was at a Gewandhaus concert on December 6, Ferdinand David conducting. It was a friendly event, Clara Schumann playing piano solos by their colleagues Mendelssohn, Chopin, Sterndale Bennett. She appeared jointly with Liszt, in his “Hexameron” for two pianos. Schumann’s new “Overture, Scherzo, and Finale” was also played. Unfortunately, the success of the B-flat major Symphony in the previous March was by no means repeated in the new D minor Symphony. The criticisms were not favorable. Clara Schumann, who always defended her husband, wrote that “Robert’s Symphony was not especially well performed,” and the composer himself added: “It was probably too much of me at a single sitting; and we missed Mendelssohn’s conducting too; but it doesn’t matter, for I know the things are good, and will make their way in their own good time.”

But Schumann laid the work aside. It does not seem that he could have considered a revision for some time, for he offered the manuscript to a publisher in 1843 or 1844 as his “Second Symphony, Op. 50.” According to the testimony of Brahms, many years later, Schumann’s dissatisfaction with the symphony preceded its first performance. “Schumann was so upset by a first rehearsal that went off badly,” wrote Brahms to Herzogenberg, October 1886, “that subsequently he orchestrated the symphony afresh at Düsseldorf.” This revision was made in December, 1851. The fresh score was performed at Düsseldorf on March 3, 1853, at the Spring Festival of the lower Rhine. This time the work had a decided success, despite the quality of the orchestra which, according to Brahms, was “bad and incomplete,” and notwithstanding the fact that Schumann conducted, for, by the testimony of his contemporaries, he was conspicuously ineffectual at the head of an

orchestra. When in the following autumn the committee urged that Schumann conduct only his own works in the future, Clara wrote bitterly about the incident.

From the following letter (to Verhulst) it appears that Schumann made the revision because of urgent friends: "When we last heard that Symphony at Leipzig, I never thought it would reappear on such an occasion as this. I was against its being included, but was persuaded by some of the committee who had heard it. I have scored it afresh, and it is now more effective." Schumann dedicated the symphony to Joseph Joachim, who was then twenty-two years old. He wrote on the manuscript: "When the first tones of this symphony were awakened, Joseph Joachim was still a little fellow; since then the symphony and still more the boy have grown bigger, wherefore I dedicate it to him, although only in private." The score was published in December, 1853.



The Symphony is integrated by the elimination of pauses between the movements, and by thematic recurrence, the theme of the introduction reappearing at the beginning of the slow movement, a phrase from the slow movement in the Trio of the Scherzo. The principal theme of the first movement is used in the Finale, and a subsidiary theme in the first movement becomes the leading theme in the Finale. This was a true innovation, foreshadowing the cyclic symphonies of many years later. "He desires," in the opinion of Mr. Henderson, "that the hearer's feelings shall pass, as his own did, from one state to the next without interruption. In a word, this is the first symphonic poem, a form which is based upon the irrefutable assertion that 'there is no break between two successive emotional states.'" Its "community of theme is nothing more or less than an approach to the *leit motive* system." The Symphony is the most notable example of the symphonic Schumann abandoning customary formal procedure to let his romantic imagination take hold and shape his matter to what end it will. It should be borne in mind that the Symphony was first thought of by its composer as a symphonic fantasia, that it was published by him as "Introduction, Allegro, Romanze, Scherzo and Finale, in One Movement." It was in this, the published version, that he eliminated pauses between the movements, although this does not appear in the earlier version save in the joining of the scherzo and finale. The work, save in the slow movement, has no "recapitulations" in the traditional sense, no cut and dried summations. Warming to his theme, Schumann expands to new thematic material and feels no necessity for return. The score is unmistakably of one mood. It is integrated by the threads of like thoughts. Thematic recurrence becomes inevitable, because this unity of thought makes it natural.

The first movement is finely oblivious of academic requirements. The whole movement hangs upon the reiteration of the principal theme, a restless, running figure in sixteenth notes which appears and reappears constantly in every part of the orchestra, entwined with others. There is no contrasting second theme, but only a slight deviation from this one. Two episodic themes — the one consisting of brief rhythmic chords, the other of a flowing melody — carry the movement to its end in a triumphant D major. The *Romanze* is in song form. The melody from the introduction to the first movement is introduced in the first part, while in the middle section the violin solo weaves a delicate embroidery. The Trio of the Scherzo is based upon the ornamental solo passage from the slow movement. After the repetition of the main section, the Trio again begins, recalling the precedent of Beethoven where the Scherzo theme would be expected to break in and bring a conclusion. Instead, the Trio dies away in a long diminuendo, and leads into the introduction to the Finale (a true bridge passage, which has been compared to the famous pages which connect the last two movements of Beethoven's Fifth Symphony). This introduction brings back the motto-like principal theme of the first movement, which still appears as an accompaniment to the initial theme of the Finale — broadly proclaimed. The second subject recalls the *Larghetto* from Beethoven's Second Symphony. The development and conclusion are characteristically free.

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FANTAISIES SYMPHONIQUES (SYMPHONY NO. 6)

By BOHUSLAV MARTINU

Born in Policka, Czecho-Slovakia, December 8, 1890

The score is dedicated to Charles Munch and to the Boston Symphony Orchestra on the occasion of its 75th anniversary.

The orchestration is as follows: 3 flutes and piccolo, 3 oboes and English horn, 3 clarinets, 3 bassoons, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, percussion and strings.

BOHUSLAV MARTINU, who now resides in France, completed this work in Paris in 1953. It was composed at the request of Charles Munch. The score is in three movements, the first of which is episodic, with frequent changes of tempo.

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SYMPHONY NO. 2, IN D MAJOR, *Op. 73*

By JOHANNES BRAHMS

Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year. A performance followed at Leipzig on January 10, 1878, Brahms conducting. Joachim conducted it at the Rhine Festival in Düsseldorf, and the composer led the symphony in his native Hamburg, in the same year. France first heard it at a popular concert in Paris, November 21, 1880. The first American performance was given by Theodore Thomas in New York, October 3, 1878. The Harvard Musical Association introduced it to Boston on January 9, 1879. It was then that John S. Dwight committed himself to the much quoted opinion that "Sterndale Bennett could have written a better symphony." Sir George Henschel included this symphony in the orchestra's first season (February 24, 1882).

The orchestration: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, strings.

BRAHMS' mystifications and occasional heavy pleasantries in his letters to his friends about an uncompleted or unperformed score show more than the natural reticence and uncommunicativeness of the composer. A symphony still being worked out was a sensitive subject, for its maker was still weighing and doubting. It was to be, of course, an intimate emotional revelation which when heard would certainly become the object of hostile scrutiny by the opposing factions. Brahms' closest friends dared not probe the privacy of his

creative progress upon anything so important as a new symphony. They were grateful for what he might show them, and usually had to be content with hints, sometimes deliberately misleading.

Having produced a First Symphony at great pains over a number of years and read many overstatements from friends and foes alike about its "somber" and "tragic" character, it took him just a year to follow it up with a symphony bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless. Brahms no doubt preferred to let his friends find this out for themselves when they should hear the finished product in public performance.

Even Max Kalbeck, the official biographer who recorded every move of the *Meister*, was forced to speculate as to whether Brahms could have written his D major Symphony in a single year, which is to say in a single summer, or whether perchance he may have laid its plan and its theme concurrently with the First. The interesting thing about Kalbeck is that he had extracted from Brahms no evidence whatsoever on this point.

Brahms almost gave away the secret of his Second Symphony when, in 1877, he wrote to Hanslick from Pörschach on the Wörthersee, where he was summering and, of course, composing. He mentioned that he had in hand a "cheerful and likable" ["*heiter and lieblich*"] symphony. "It is no work of art, you will say, Brahms is a sly one. The Wörthersee is virgin soil where so many melodies are flying about that it's hard not to step on them." And he wrote to the more inquisitive Dr. Billroth in September: "I don't know whether I have a pretty symphony or not — I must inquire of skilled persons" (another jab at the academic critics). When Brahms visited Clara Schumann in her pleasant summer quarters in Lichtenthal near Baden-Baden on September 17, 1877, Clara found him "in a good mood" and "delighted with this summer resort." He had "in his head at least," so she reported in a letter to their friend Hermann Levi, "a new symphony in D major — the first movement is written down." On October 3, he played to her the first movement and part of the last. In her diary she expressed her delight and wrote that the first movement was "more skillfully contrived [*in der Erfindung bedeutender*] than the opening move-

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ment of the First, and prophesied: "He will have an even more striking public success than with the First, much as we musicians admire the genius and wonderful workmanship" of that score. When Frau Schumann and her children were driven from Lichtenthal by the autumn chill, Brahms remained to complete his score.

In Vienna in December the Symphony was given the usual ritual of being read from a none-too-legible four-hand arrangement by Brahms. He and Ignaz Brüll played it in the piano warerooms of Friedrich Ehrbar. C. F. Pohl attended the rehearsals of the Vienna Philharmonic and reported to the publisher, Simrock, (December 27): "On Monday Brahms' new Symphony had its first rehearsal; today is the second. The work is splendid and will have a quick success. A da capo [an encore] for the third movement is in the bag [*in der Tasche*]." And three days later: "Thursday's rehearsal was the second, yesterday's was the final rehearsal. Richter has taken great pains in preparing it and today he conducts. It is a magnificent work that Brahms is giving to the world and making accessible to all. Each movement is gold, and the four together comprise a notable whole. It brims with life and strength, deep feeling and charm. Such things are made only in the country, in the midst of nature. I shall add a word about the result of the performance which takes place in half an hour. [December 30, 1877.]

"It has happened! Model execution, warmest reception. 3rd movement (Allegretto) da capo, encore demanded. The duration of the movements 19, 11, 5, 8 minutes.* Only the Adagio did not convey its expressive content, and remains nevertheless the most treasurable movement."

If Brahms as a symphonist had conquered Vienna, as the press reports plainly showed, his standing in Leipzig was not appreciably raised by the second performance which took place at the Gewandhaus on June 10. Brahms had yet to win conservative Leipzig which had praised his First Symphony, but which had sat before his D Minor Piano Concerto in frigid silence. Florence May, Brahms pupil and biographer, reports of the Leipzig concert that "the audience maintained an attitude of polite cordiality throughout the performance of the Symphony, courteously applauding between the movements and recalling the master at the end." But courteous applause and polite recalls were surely an insufficient answer to the challenge of such a music! "The most favorable of the press notices," continues Miss May, "damned the work with faint praise," and even Dörffel, the most Brahmsian of them wrote: "The Viennese are much more easily

* This shows the first two movements as far slower than any present day practice. A recent timing of a Boston performance under Dr. Koussevitzky is as follows: 13½, 8, 5, 9. However, Richter may have repeated the exposition of the first movement, a custom now usually omitted.

satisfied than we. We make different demands on Brahms and require from his music something which is more than pretty and 'very pretty' when he comes before us as a symphonist." This music, he decided, was not "distinguished by inventive power," it did not live up to the writer's "expectations" of Brahms. Dörffel, like Hanslick, had praised Brahms' First Symphony for following worthily in Beethoven's footsteps, while others derided him for daring to do so. Now Dörffel was disappointed to miss the Beethovenian drive. This was the sort of talk Brahms may have had in mind when he wrote to Billroth that the Symphony must await the verdict of the experts, the "*gescheite Leute*."

Considering the immediate success of the Second Symphony in other German cities, it is hard to believe that Leipzig and Herr Dörffel could have been so completely obtuse to what was more than "prettiness" in the Symphony, to its "inventive power," now so apparent to all, had the performance been adequate. But Brahms, who conducted at Leipzig, was not Richter, and the Orchestra plainly did not give him its best. Frau Herzogenberg who was present wrote in distress to her friend, Bertha Farber, in Vienna that the trombones were painfully at odds in the first movement, the horns in the second until Brahms somehow brought them together. Brahms, she said, did not trouble himself to court the favor of the Leipzig public. He offered neither the smoothness of a Hiller nor the "interesting" personality of an Anton Rubinstein. Every schoolgirl, to the indignation of this gentle lady, felt privileged to criticize him right and left.

All of which prompts the reflection that many a masterpiece has been clouded and obscured by a poor first performance, the more so in those pre-Brahms days when conducting had not developed into a profession and an excellent orchestra was a true rarity. When music unknown is also disturbingly novel, when delicacy of detail and full-rounded beauty of line and design are not apprehended by the performers, struggling with manuscript parts, when the *Stimmung* is missed by all concerned, including in some cases the conductor himself, then it is more often than not the composer who is found wanting.

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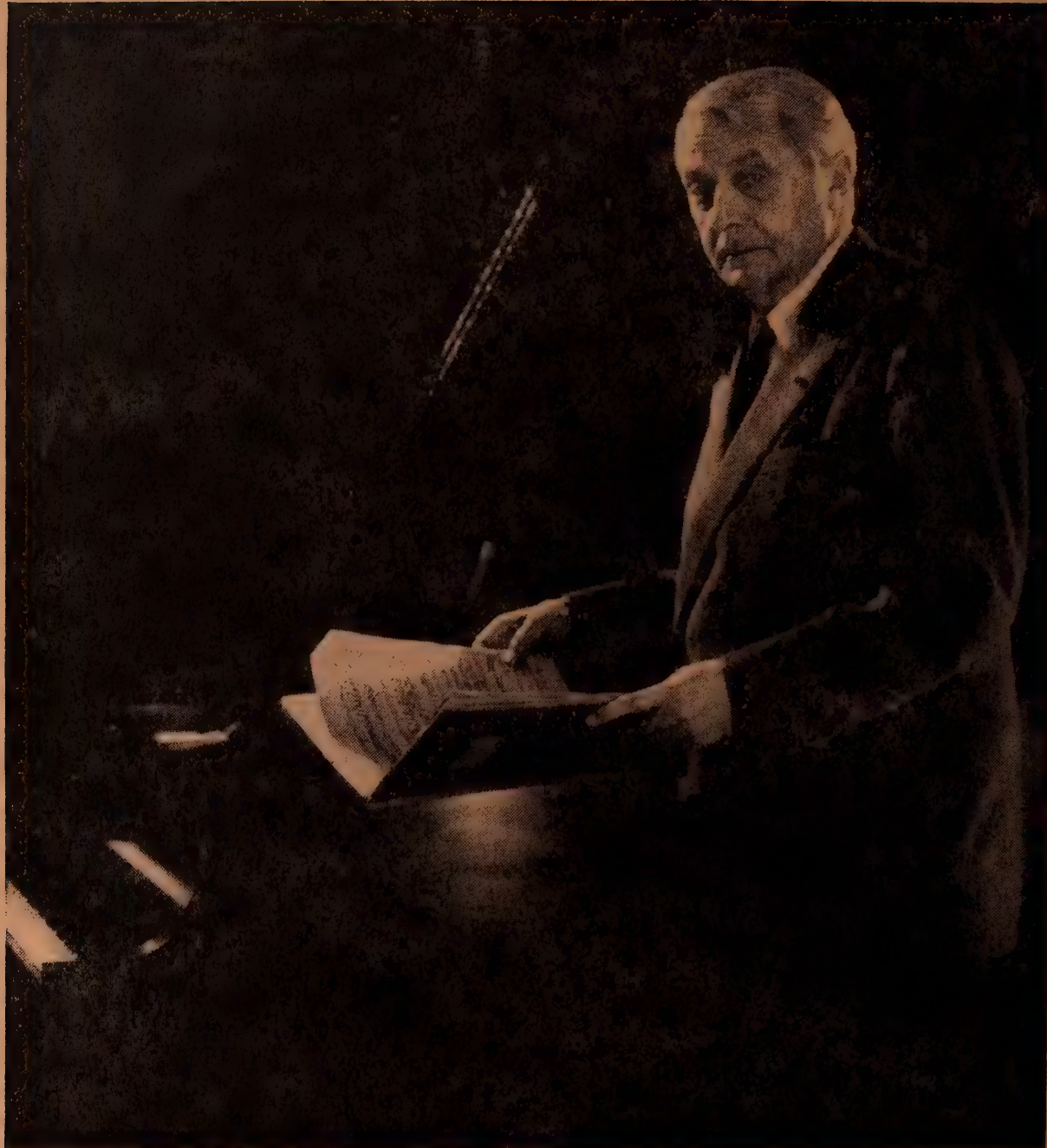
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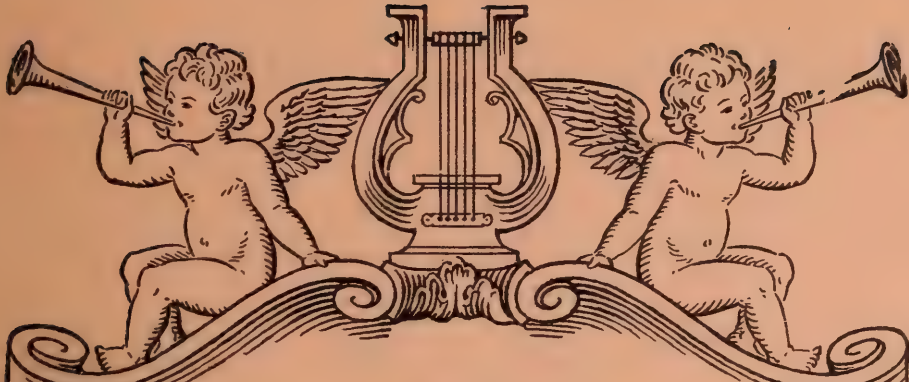
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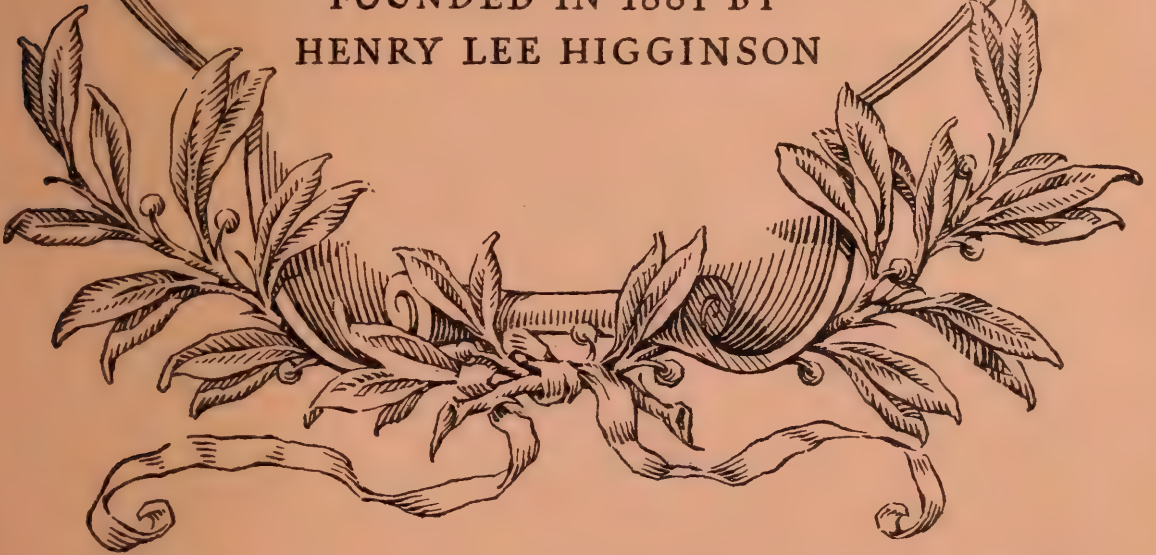
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Concert Bulletin

TUESDAY EVENING, *February 8*

with historical and descriptive notes by

JOHN N. BURK

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Program

PIERRE MONTEUX, *Guest Conductor*

MOZART.....Overture to "The Magic Flute"

SIBELIUS....."The Swan of Tuonela," Legend from
the Finnish Folk-epic, "Kalevala"

English Horn: LOUIS SPEYER

SESSIONS.....Orchestral Suite from "The Black Maskers"
(Leonid Andreyeff)

- I. Dance (Stridente — sarcastico)
- II. Scene (Agitato molto)
- III. Dirge (Larghissimo)
- IV. Finale (Andante moderato un poco agitato)

I N T E R M I S S I O N

TCHAIKOVSKY.....Symphony No. 6 in B minor, "Pathétique," *Op.* 74

- I. Adagio; Allegro non troppo
 - II. Allegro con grazia
 - III. Allegro molto vivace
 - IV. Finale: Adagio lamentoso
-

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PIERRE MONTEUX

PIERRE MONTEUX was born in Paris, April 4, 1875. He began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe, introducing such music as Stravinsky's *Petrouchka*, *Le Sacre du Printemps*, and *Le Rossignol*; Ravel's *Daphnis et Chloé* and Debussy's *Jeux*. He toured the United States with the Ballet Russe in 1916-17. He conducted at the Paris Opéra and his own Concerts Monteux in Paris. He became conductor at the Metropolitan Opera House in 1917-18 and was the conductor of the Boston Symphony Orchestra 1919-24. In the ten years following he was a regular conductor of the Amsterdam Concertgebouw and the Orchestre Symphonique de Paris. He became conductor of the San Francisco Orchestra in 1935, a position from which he has now retired. Mr. Monteux returned to conduct the Boston Symphony Orchestra January, 1951, each season since, in Boston, and at Tanglewood. He shared with Mr. Munch the concerts of the European tour in May, 1952, the transcontinental tour in May, 1953.

He conducts as guest of the Metropolitan Opera Company.

OVERTURE TO *DIE ZAUBERFLÖTE* ("THE MAGIC FLUTE")

By WOLFGANG AMADEUS MOZART

Born January 27, 1756, Salzburg; died December 5, 1791, Vienna

Composed in 1791, "The Magic Flute" was first performed on September 30 at the *Theater auf der Wieden*, close to Vienna. The libretto was announced as by Emanuel Schikaneder, who was also the impresario and the Papageno in the cast. The opera, translated into various languages, spread across the continent. The first performance in Paris was probably August 23, 1801, when it was called "*Les Mystères d'Isis*." It appeared in Milan at La Scala, April 15, 1816; in London, where it was sung in Italian, May 25, 1819. Philip Hale notes a performance in English at the Park Theatre in New York, April 17, 1833, but states that "the first performance in that city worthy of the name was in Italian at the Academy of Music, November 21, 1859." The same Company brought the opera to Boston in 1860, where it was performed on January 11 in Italian and when Theodore Thomas was Concertmaster in the orchestra. Some "mutilated version" may have been performed in Boston before that time. The first performance in the original German language was on October 18, 1864.

The Overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones and strings.

IT WAS on September 28, 1791, two days before the first performance, that Mozart, having completed the score of his opera in great haste, wrote out its Overture. Three solemn chords, taken from the priestly music of the second act, music of Freemasonry, are given out by the full orchestra, the trombones lending their special color. The intro-

ductory adagio is followed by a lively fugue, first set forth by the strings. The fugue has no recurrence in the opera itself, but is easily associated with the sprightly music of Papageno. There is a brief return to the adagio chords of the Introduction and a development in which the sonata and fugue forms are blended.*

When in the summer of 1791 Mozart was approached by Schikaneder, the actor manager, with a proposal for a light comic piece in the popular style of the moment, Mozart answered: "If I do not bring you out of your trouble and if the work is not successful, you must not blame me; for I have never written magic music." "*Die Zauberflöte*" was certainly a departure from Mozart's customary style. Attached to the Viennese Court, he had composed his last three operas in the more elegant Italian manner and language. He had not set a German text since "*Die Entführung aus dem Serail*" of 1782. But the musical possibilities of his own language appealed to him; nor was he ever afflicted with a false sense of dignity. Without prospects from the new Emperor, Leopold II, who was not musically inclined, he was badly in need of money and was probably entirely ready to join his friend in catering to a general public, a readiness which might have led to good profits. Schikaneder knew his public by direct contact from the boards, for he was a successful comedian and, after a fashion, a singer. He also knew his public by long and close attention to the box office. His prescription for success was modelled on a fairly definite pattern, which could be compared to the more modern pantomime, or "extravaganza." This pattern is discernible in a light opera which a rival producer named Marinelli had brought out in June, entitled "*Kaspar der Fagottist, oder Die Zauberzither*" ("Kaspar the Bassoonist, or The Magic Zither"), to music by Wendel Müller. Audiences looked for a fulsome comedy part, and Kaspar had become a favorite character type with the Viennese. There must be lilting tunes and a spectacle based on fairy-tale adventures, Oriental settings, and the introduction of wild animals, either in the flesh or in *papier-mâché*. The rival piece had just these trappings and Schikaneder sought to find a match for them in a book of quasi-Oriental fairy tales, "*Dschinnistan*," edited by Wieland. The story "Lulu, or The Enchanted Flute," by Liebeskind, furnished the idea of a magic flute, and other stories provided other situations.

* The original manuscript of the opera has been described by Schnyder von Wartensee: "The composer ruled his paper in twelve staves, and was thus compelled at times to write additional instrumental parts on separate sheets. It is evident that Mozart first sketched the opera from beginning to end with astonishing rapidity. This portion was written with very black ink and was just sufficient to prevent his forgetting the idea. It is confined to the voice parts and the text almost without exception until toward the close; the orchestration is very rarely written in and then only with one instrument or another. The subsequent completion of the score is discernible by the paleness of the ink; it is so pale that many parts of the overture are now nearly illegible."

"THE SWAN OF TUONELA," LEGEND FROM THE "KALEVALA,"

Op. 22, No. 3

By JEAN SIBELIUS

Born at Tavastehus, Finland, December 8, 1865

"The Swan of Tuonela" was composed in 1893 and first performed in Helsingfors on April 13, 1896, the composer conducting.

The first performance by the Boston Symphony Orchestra was given on March 4, 1911.

The piece is scored for English horn solo, with oboe, bass clarinet, 2 bassoons, 4 horns, 3 trombones, timpani, bass drum, harp and strings.

SIBELIUS began his series of works based upon the folklore of the "Kalevala" with "Kullervo" in 1892. "En Saga" of the same year was more general in subject. But his cycle of four musical "Legends," describing the exploits of the hero Lemminkainen, was steeped in the spirit and letter of the "Kalevala."

The music grew from the composer's plan for an opera on a "Kalevala" subject, "The Creation of the Boat," which Sibelius undertook in 1893, himself preparing a text with the help of the author J. H. Erkko. He was advised that the libretto was unsuitable for operatic purposes, and abandoned the idea. But he had already composed a prologue to the opera, and this became "The Swan of Tuonela." In 1895 he added to this one three more "legends," based upon the exploits of Lemminkainen: "Lemminkainen and The Maidens," "Lemminkainen in Tuonela," and "The Return of Lemminkainen." After conducting the cycle in 1896, Sibelius made a revision for a performance in the following year.

The following inscription appears upon the score of "The Swan of Tuonela":

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"Tuonela, the land of death, the Hell of Finnish mythology, is surrounded by a large river with black waters and a rapid current on which the Swan of Tuonela floats majestically, singing."

The "lively" Lemminkainen, a hero of the epic, woos the maiden of *Pohjola* (which was the legendary name of the northland), but must obtain the consent of her mother, Louhi, "the old and gap-toothed dame of Pohja." This hag, in whom more than one villainy in the "*Kalevala*" has its source, sets impossible labors upon Lemminkainen. He must capture on snowshoes the Elk of Hiisi, he must bridle "the fire-breathing steed" of Hiisi. He brings both to her, but she contrives a third task which can only result in his death. He must shoot a swan which glides upon the river of Tuonela. In the fourteenth Runo of the "*Kalevala*" it is told how Lemminkainen descends to the underworld, armed with his "twanging crossbow," and stalks the shores of "Tuoni's murky river." But the blind old cowherd Märkähattu has long awaited him.

"From the waves he sent a serpent,
Like a reed from out the billows;
Through the hero's heart he hurled it —"

The body is hewed into five pieces by the son of Tuoni, and cast into the turbulent waters. In the fifteenth Runo there are magnificent pages which tell of the heroic efforts of Lemminkainen's mother to find her boy. She invokes all the forces of nature to aid her search, and having found him, uses the "magic balsam" of the bees to heal the wounds and restore life to the veins.

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An advertisement for The Haynes Flute. It features a detailed illustration of a silver flute, angled diagonally across the frame. The flute has numerous keys and a complex mechanism. The background is dark with a subtle pattern. The text is arranged around the flute: "The Haynes Flute" is written in a large, elegant script at the top right. Below it, in a smaller, bold serif font, is "Wm. S. Haynes Co.". Further down, in a smaller, all-caps serif font, is "SOLID SILVER FLUTES — PICCOLOS". At the bottom, in a smaller, all-caps serif font, is "10-14 Piedmont Street, Boston 16, Mass." The entire advertisement is enclosed in a double-line border.

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ORCHESTRAL SUITE FROM "THE BLACK MASKERS"

By ROGER SESSIONS

Born in Brooklyn, New York, December 28, 1896

Sessions composed incidental music in seven numbers for the play by Leonid Andreyeff*, *The Black Maskers* (*Chiocinya Maski*), for a performance at Smith College in Northampton, Massachusetts, in 1923. From this music he later derived an orchestral suite in four movements. The Suite was published by the Cos Cob Press in 1932. The Suite is dedicated to Ernest Bloch. It is inscribed: "Cleveland, Ohio — Hadley, Mass. Feb-June 1923."

The orchestration is as follows: 3 flutes, piccolo and flute in G, 2 oboes and English horn, 3 clarinets and E-flat clarinet and bass clarinet, 2 bassoons and contra-bassoon, 4 horns, 4 trumpets, 3 trombones and tuba, timpani, Chinese drum, side drum, bass drum, cymbals and small cymbals, triangle, tam-tam, tambourine, xylophone, piano and strings.

IN the published score of the Suite there is printed the following paragraph from "My Diary," written by Andreyeff in 1908 a few months before the play appeared:

"Every man, as I afterward came to see and understand, was like that rich and distinguished gentleman who arranged a gorgeous masquerade in his castle and illuminated his castle with lights; and thither came from far and wide strange masks, whom he welcomed with courteous greetings, though ever with the vain inquiry, 'Who are you?' And new masks arrived, ever stranger and more horrible. . . . The castle is the soul; the lord of the castle is man, the master of the soul; the strange, black maskers are the powers whose field of action is the soul of man, and whose mysterious nature he can never fathom."

The scene of the play is a luxurious reception hall in an ancient feudal castle. The Duke Lorenzo, young, wealthy, popular, happily married, is receiving his guests. A troupe of figures in masks enter as if for the purpose of entertaining the guests and Lorenzo receives them with the courtesy of a hospitable lord. But they reveal loathsome shapes and faces. One seems to be a corpse, another a fearful beast, etc. He tries gaily to pass off as a joke their sinister appearance and remarks, their laughter and lewd behavior. His tormentors are the mysterious lurking instincts of his darker unknown self. A woman masker in red, encircled by a live black snake, says that she is his heart being strangled by a serpent of doubt. A creature of many arms and legs proclaims that he is Lorenzo's thoughts. All strike up a wild dance to discordant music (this comprises the first movement of Sessions' Suite). When the Duke protests the maskers answer that the music is his own. "We are your overlords," they cry at last. "This castle is ours."

A masker at Lorenzo's command sings a "little ballad" which Lorenzo has written; a song, first soft and tender, becomes fragmen-

* Leonid Nikolaevitch Andreyeff (1871-1919), writing short stories and plays from the beginning of the century, was befriended by Maxim Gorki with whom he was in sympathy during the revolutionary uprising of 1905. In the revolution of 1917, he was opposed to the Bolsheviks, left Russia and died in poverty in Finland.

tary and weird. The text begins: "My soul is an enchanted castle. When the sun shines into the lofty windows with its golden rays it weaves golden dreams. When the sad moon looks into the misty windows, in its silvery beams are silvery dreams. Who laughs? Who laughs so tenderly at the mournful dirge?" The singer continues with words and music which the Duke does not recognize as his own: "and I lighted up my castle with lights. What has happened to my soul? The black shadows fled to the hills and returned yet blacker. Who sobs? Who groans so heavily in the black shadows of the cypresses? Who came to my call? And terror entered into my shining castle. What has happened to my soul? The lights go out in the breath of darkness. Who laughs so horribly at insane Lorenzo? Have pity on me, O Monarch. My soul is filled with terror. O Monarch — O Lord of the world — O Satan!"

All do obeisance to Lorenzo as a "vassal of Satan" while Lorenzo recoils in horror. He reminds them that he is a "Knight of the Holy Ghost, the son of a Crusader." This is greeted by mocking laughter and he is told that he is not of noble birth at all, but the result of an illicit union between his "saintly" mother and a stable groom. In the second scene Lorenzo meets his other self in the library of the castle. This other self is his ignominious darker nature. He draws his sword in disgust and slays him. But the conquering Lorenzo, the emotional Lorenzo, the nobleman of good will, bleeds also, for the two are inseparable.

The third scene is the ballroom once more. A new horde of maskers has come uninvited, attracted by the light of the castle in the black night. The former maskers are terrified at these new apparitions which threaten to extinguish the lights with their bodies and overwhelm the castle, plunging it into darkness. (This scene becomes the second movement of the Suite. As a middle section the composer borrows from a song which Lorenzo hums in the first scene, a melody for alto flute.)

The second act shows the castle chapel. The Duke of Lorenzo stands beside the bier of the Duke of Lorenzo: thus Lorenzo beholds the remains of his phantom double, his Slavic *Doppelgänger*. The retainers come to view the body, revealing how he has ruined one by cruel indifference, another by seducing his daughter. (The "dirge" in the Suite was the prelude to this scene. Trumpet fanfares announce the death of Lorenzo from the turret of the castle. It is music of macabre pomp, ending with a solemn processional.)

Lorenzo is now quite insane. He imagines that he is once more receiving guests. The castle is discovered to be on fire. All flee except Lorenzo himself. He is enveloped by the flames as he kneels praying "Lorenzo, Duke of Spadaro, has no serpent in his heart." He finds

redemption in the symbolic purity of the flames. (This scene constitutes also the finale of the Suite, which however has been considerably changed. It proceeds quietly, with weird figures suggestive of the conflagration, ending on a pure chord.)

A glance at the record of Roger Sessions' career shows that he has composed at fairly regular intervals but slowly and with evident discrimination. He has, whether by inclination or circumstance, ventured usually once into each musical category: the list to date shows one opera, this one suite of descriptive music, a choral work, a violin concerto, a string quartet, a duo for violin and piano, a song, chorale preludes for organ. His Symphony of 1946 was a fruitful second venture. (The work which he has agreed to compose for the 75th Anniversary of the Boston Symphony Orchestra will be his Third Symphony.) The sum of his music to date prompts the thought that a handful of scores written on the basis of withholding nothing less than one's utmost can be of more value to the world at large than a barrellful more casually produced at any bidding. Artists differ, of course — facility, sometimes fatal, has sometimes proved happy. Great pains have sometimes produced music stillborn — they have at other times produced the noblest music of all.

Simultaneous with the record of Sessions' creative career is his teaching career. Since the earlier years of his sojourn in Europe, assimilative years surely, he has been active as a teacher, notably at Princeton University where he now holds a professorship and at the University of California, where he held a similar position from 1945 to 1951. His pupils attest that he is invaluable in imparting the ways of his art and stimulating individual expression. He has evidently found a sense of satisfaction and achievement in teaching (aside from its necessity, bread-and-butter wise, to almost any incorruptible composer), but he once wrote:

"First, everything stands or falls on my music. I am first and foremost a composer, and all my ideas (even about teaching) derive their essence from my experiences as a composer, and my first-hand knowledge of a composer's psychology. Any value which these ideas have derives directly from that knowledge and is entirely illusory apart from it. . . . I am not a pedagogue, and if I am a good teacher at all it is not because I have the patience or the energy to formulate principles or theories or methods of teaching, but because I have a fairly large amount of experience and intuition, gained from production, and a capacity for awareness."

Roger Sessions as a small boy in Connecticut where he grew up (in Hadley) and attended school (at Kent) was precocious mentally and musically. He graduated from Harvard College in 1915 at the age of 18. I knew him at college and was more or less swept along by

his zeal for his gods at the time — Wagner, Strauss, Bruckner. A magazine, the *Harvard Musical Review*, served principally as a receptacle for the testing out of its editors' opinions and soon collapsed for want of readers (and advertisers). Brahms was an unhonored part of Sessions' cosmos at the time. His intolerance — his musical loves and hates — were no doubt guided by some inner urge to absorb what he needed. Later his idols were Franck, d'Indy and the Schola Cantorum. After Harvard he studied with Horatio Parker at the Yale School of Music. Since his gods then had become such challengers as Schoenberg and Stravinsky, whom he defended with loyalty to the courageous forefront of his art, it is to be doubted whether Professor Parker, helpful as a technical adviser, could have been congenial in matters musical. In 1917 Sessions became a teacher at Smith College and thence went to Cleveland to study with Ernest Bloch, later teaching as his assistant at the Cleveland Institute of Music. He admits to great admiration for Bloch and invaluable guidance from him. When Bloch left the Institute as the result of a disagreement and an explosion, Sessions left too. From 1925 to 1933 he spent most of his time in Europe, profiting by the opportunity for study and creative work from fellowships (Guggenheim, The American Academy in Rome, and Carnegie). In New York he joined with Aaron Copland in the Copland-Sessions Concerts. He has been active in the League of Composers (ISCM).

The most detailed and perceptive account of what Roger Sessions is and has done was written for *Musical Quarterly* (April, 1946) by Mark A. Schubart (a keen writer on things musical who was incidentally one of his pupils). "Of composers practicing their art in the United States today," wrote Mr. Schubart, "few have had a more

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profound influence on the course of music here than Roger Huntington Sessions. It has not been a spectacular influence in that it is not often discussed in our more fashionable salons, or written about extensively in our widely circulated journals. But it is a substantial and important influence nonetheless. For it springs directly from the integrity of Sessions as a composer and as a teacher. Sessions is not a composer's composer: his music is too free to fit such a cramped description. But in the validity of his actions and the breadth of his knowledge and experience, he is most certainly a musician's musician."

His works are as follows:

- 1923 Incidental Music to Andreyeff's *The Black Maskers* (First performed at Northampton, June, 1923)
- 1924 Chorale Prelude for Organ
- 1926 Two Chorale Preludes for Organ
- 1927 Symphony No. 1 in E minor (First performed by the Boston Symphony Orchestra, April 22, 1927)
- 1928 Orchestral Suite from *The Black Maskers* (First performed by the Cincinnati Symphony Orchestra in 1930)
- 1930 Song, *On the Beach at Fontana* (James Joyce)
Piano Sonata No. 1
- 1935 Violin Concerto
Four Pieces for Children, Piano Solo
March and Scherzino for Piano
- 1936 String Quartet in E minor (First performed by the Coolidge String Quartet, Washington, D. C., 1937)
- 1938 Chorale for Organ
- 1940 *Pages from a Diary*, for piano
- 1942 Duo for Violin and Piano
- 1944 *Turn O Libertad* (Walt Whitman), for Chorus with Piano Accompaniment (four hands)
- 1946 Symphony No. 2 (First performed by the New York Philharmonic Symphony Society, January 12, 1950)
Piano Sonata No. 2
- 1947 Opera, *The Trial of Lucullus*, Libretto by Bertolt Brecht (Performed by the University of California, April, 1947)
- 1951 String Quartet No. 2
- 1953 Sonata for Violin Unaccompanied
- 1954 *Idyll of Theocritus*, for Soprano and Orchestra (Composed by commission of the Louisville Orchestra)

In preparation is an opera, *Montezuma*, to a libretto of G. A. Borgese.

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SYMPHONY NO. 6, IN B MINOR, "PATHETIC," Op. 74

By PETER ILYITCH TCHAIKOVSKY

Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893

Completed in 1893, Tchaikovsky's Sixth Symphony was first performed at St. Petersburg, October 28 of the same year.

Following the composer's death Napravnik conducted the symphony with great success at a concert of Tchaikovsky's music, November 18, 1893. The piece attained a quick popularity, and reached America the following spring, when it was produced by the New York Symphony Society, March 16, 1894. It was performed by the Boston Symphony Orchestra on December 28 following, Emil Paur conducting.

The orchestration consists of 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, cymbals, tam tam and strings.

TALKING with his brother Modeste on the day after the first performance of the Sixth Symphony, Tchaikovsky discussed the problem of a title, for he was about to send the score to the publisher. He had thought of calling it "A Programme Symphony" and had written to his nephew, Vladimir Davidoff, of this intention, adding, "This programme is penetrated by subjective sentiment. . . . The programme is of a kind which remains an enigma to all — let them guess it who can." And he said to Modeste when the question of a title was under discussion, "What does 'programme symphony' mean when I will give it no programme?" In other words, he foresaw that to give it such a name would at the same time explain nothing and invite from every side a question which he could not answer. He accepted Modeste's suggestion of "*Pathétique*" but thought better of it after the score had been shipped to Jurgenson, and wrote his preference for the number and nothing else. But the symphony was published as the "*Pathétique*"; Jurgenson had evidently insisted upon what was a good selling title. We can only conclude from these circumstances that there was some sort of programme in Tchaikovsky's mind but that the "subjective" sentiment of which he spoke was more than he could explain. Plainly, too, the word "*Pathétique*," while giving the general character of the music, fell short of conveying the programme.

Modeste's title "*Pathétique*" was an obvious first thought, and an apt one, because the symphony has all the habiliments of melancholy — the stressing of the minor mood, the sinking chromatic melodies, the poignant dissonances, the exploration of the darkest depths and coloring of the orchestra, the upsweeping attack upon a

theme, the outbursts of defiance. But these are not mere devices, as Tchaikovsky used them. If they were, the symphony would be no better than a mass of mediocre music in the affecting style then being written. They were externals useful to his expressive purpose, but no more basic than the physical spasm which is the outward sign of an inward impulse. There is a deeper motivation to the symphony — a motivation which is eloquent and unmistakable in the music itself and which the word "*Pathétique*" serves only vaguely to indicate.

There have always been those who assume that the more melancholy music of Tchaikovsky is a sort of confession of his personal troubles, as if music were not a work of art, and, like all the narrative arts, a structure of the artist's fantasy. The symphony, of course, is colored by the character of the artist himself, but it does not mirror the Tchaikovsky one meets in his letters and diaries. The neurotic fears, the mental and physical miseries as found in the diaries have simply nothing to do with musical matters. Tones to Tchaikovsky were pure sensuous delight, his salvation when life threatened to become insupportable. And he was neither the first nor the last to resort to pathos for the release of music's most affecting and luxuriant expression. The fact that he was subject to periodical depressions and elations (he showed every sign of elation while at work upon the symphony) may well have attuned him to nostalgic music moods. But the general romantic trend of his time certainly had a good deal more to do with it. His generation revelled in the depiction of sorrow. The pathos of the jilted Tatiana of Pushkin actually moved Tchaikovsky to tears and to some of his most dramatic music. But Tchaikovsky enjoyed nothing more than to be moved to tears — as did his admirers, from Nadejda von Meck down. "While composing the [sixth] symphony in my mind," Tchaikovsky had written to his nephew, "I frequently shed tears."

There can be no denying that the emotional message of the "*Pathétique*" must have in some way emanated from the inmost nature of its composer. But the subtle alchemy by which the artist's emotional nature, conditioned by his experience, is transformed into the realm of tone patterns is a process too deep-lying to be perceived, and it will be understood least of all by the artist himself. Tchaikovsky, addicted like other Russians to self-examination, sometimes tried to explain his deeper feelings, especially as expressed in his music, but invariably he found himself groping in the dark, talking in high-sounding but inadequate generalities. At such times he accused himself of "insincerity"; perhaps we could better call it attitudinizing to cover his own vague understanding. Only his music was "sincere" — that is, when he was at his best and satisfied with it, as in the "*Pathétique*." He wrote to Davidoff, to whom he was to dedicate the

symphony, "I certainly regard it as quite the best — and especially the most sincere — of all my works. I love it as I never loved any one of my musical offspring before." Here is a case where the artist can express himself as the non-artist cannot; more clearly even than he consciously knows himself.

The final impression of the "Pathetic" Symphony when it is listened to without preconceptions is anything but pessimistic. The first movement and the last, which are the key movements of the symphony, are very similar in plan. The duality in each case consists of a spare and desolate theme and another of sorrowful cast which is nevertheless calm and assuaging. Each theme is developed independently in separate alternating sections, each working up into an agitated form. But the second theme has always the final answer. Each movement ends gently with a gradual and peaceful subsidence.

The bassoon softly sets forth the first theme, *Adagio*, in rising sequences accentuating the minor. The violas carry it down again into the depths, and after a suspensive pause the theme becomes vigorous and rhythmic in an *Allegro non troppo* as it is developed stormily over a constant agitation of string figures.* The figure melts away and after another pause the second theme, tranquil and singing in a clear D major, spreads its consolation. "*Teneramente, molto cantabile, con espansione*," reads the direction over it. The theme is developed over a springy rhythm in the strings and then, in an *Andante* episode, is sung without mutes and passionately, the violins sweeping up to attack the note at its peak. This theme dies away in another long descent into the depths of the bassoon. And now the first theme returns in its agitated rhythmic form and works up at length to violent and frenzied utterance. Another tense pause (these pauses are very characteristic of this dramatic symphony) and the second theme returns, in a passionate outpouring from the violins. Its message is conclusive, and at last passion is dispersed as the strings give out soft descending *pizzicato* scales of B major. The strife of this movement, with its questionings and its outbreaks, is at last resolved.

* As the string figure subsides into the basses, the trombones intone (at bar 201) a chant for the dead. The allusion is to a liturgy of the Russian church, "May he rest in peace with the saints." A second phrase from this quotation is developed, but in a violent and purely symphonic way.

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The second movement, an *Allegro con grazia* in 5/4 rhythm throughout, has relics of the traditional scherzo in its repeats, trio and *da capo*, but there is nothing scherzo-like in its mood. It moves at a steady, even pace, gracefully melodic, a foil to the great variety of tempo and the extreme contrasts of the movement before. The main section offers a relief from melancholy, and only the trio, with its constant descent and its reiteration of drumbeats, throws a light cloud over the whole. Here there is another verbal clue: "Sweetly and softly" ("*Con dolcezza e flebile*").

After the placidity of this movement, the third bursts upon the scene with shattering effect. It seems to pick up the fitful storminess of the first movement and gather it up into a steady frenzy. Again the strings keep up a constant agitation as the brass strides through fragments of a martial theme. Pomp is here, with clashing cymbals. But when with a final abrupt outburst the movement has ended, the frenzies of defiance (if such it is) are completely spent.

Again the complete contrast of a dark lamentation in the strings, as the last movement begins. With its melodic descent, its dissonant chords, the symphony here reaches its darkest moments. Then comes the answering theme in a gentle and luminous D major. "*Con lenezza e devozione*," the composer directs, lest we miss its character of "gentleness and devotion." The theme is sung by the strings over soft pulsations from the horns. The anguished opening theme returns in more impassioned voice than before. But when this voice has lapsed into silence in the dramatic way which by this time has become inevitable, there comes a chain of soft trombone chords that might well have been labelled "*con devozione*," and once more there is heard the quiet descending scale theme by the muted strings. Now passion is gone as well as violence, as the melody descends into the deepest register of the 'cellos and melts into silence. If the composer ends darkly, he is at least at peace with himself. Resignation is a strange word to use for Tchaikovsky, but it seems to fit here.

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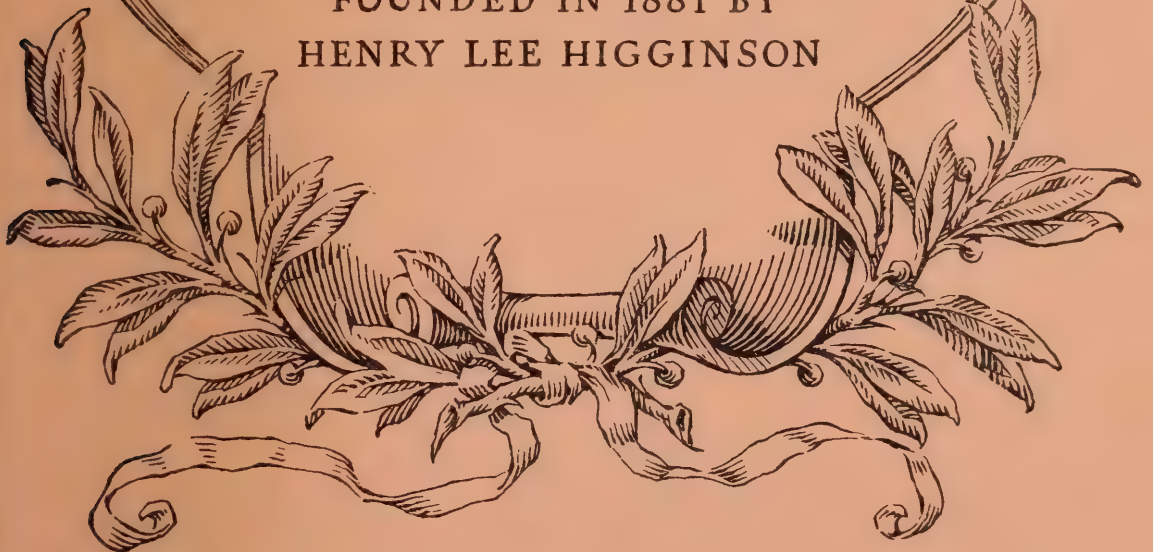
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Concert Bulletin

THURSDAY EVENING, *February 10*

with historical and descriptive notes by

JOHN N. BURK

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CHARLES MUNCH, *Music Director*

THURSDAY EVENING, FEBRUARY 10, at 8:30 o'clock

Program

PIERRE MONTEUX, *Guest Conductor*

MOZART.....Overture to "The Magic Flute"

WAGNER.....Senta's Ballad, from "Der fliegende Holländer" (Act II)

WAGNER.....Aria of Elisabeth, "Dich, theure Halle,"
from "Tannhäuser" (Act II)

STRAUSS...."Don Juan," Tone Poem (after Nikolaus Lenau), *Op. 20*

INTERMISSION

TCHAIKOVSKY.....Variations from the Suite "Mozartiana," *Op. 61*

WAGNER.....Finale, "Immolation Scene" from "Götterdämmerung"

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PIERRE MONTEUX

PIERRE MONTEUX was born in Paris, April 4, 1875. He began his career as violist at the Opéra Comique and the Concerts Colonne. From 1912 he conducted Diaghileff's Ballet Russe, introducing such music as Stravinsky's *Petrouchka*, *Le Sacre du Printemps*, and *Ros-signol*; Ravel's *Daphnis et Chloé* and Debussy's *Jeux*. He toured the United States with the Ballet Russe in 1916-17. He conducted at the Paris Opéra and his own Concerts Monteux in Paris. He became conductor at the Metropolitan Opera House in 1917-18 and was the conductor of the Boston Symphony Orchestra 1919-1924. In the ten years following he was a regular conductor of the Amsterdam Koncertgebouw and the Orchestre Symphonique de Paris. He became conductor of the San Francisco Orchestra in 1935, a position from which he has now retired. Mr. Monteux returned to conduct the Boston Symphony Orchestra January, 1951, each season since, in Boston, and at Tanglewood. He shared with Mr. Munch the concerts of the European tour in May, 1952, the transcontinental tour in May, 1953.

He conducts as guest of the Metropolitan Opera Company.

OVERTURE TO *DIE ZAUBERFLÖTE* ("THE MAGIC FLUTE")

By WOLFGANG AMADEUS MOZART

Born January 27, 1756, Salzburg; died December 5, 1791, Vienna

Composed in 1791, "The Magic Flute" was first performed on September 30 at the *Theater auf der Wieden*, close to Vienna. The libretto was announced as by Emanuel Schikaneder, who was also the impresario and the Papageno in the cast. The opera, translated into various languages, spread across the continent. The first performance in Paris was probably August 23, 1801, when it was called "*Les Mystères d'Isis*." It appeared in Milan at La Scala, April 15, 1816; in London, where it was sung in Italian, May 25, 1819. Philip Hale notes a performance in English at the Park Theatre in New York, April 17, 1833, but states that "the first performance in that city worthy of the name was in Italian at the Academy of Music, November 21, 1859." The same Company brought the opera to Boston in 1860, where it was performed on January 11 in Italian and when Theodore Thomas was Concertmaster in the orchestra. Some "mutilated version" may have been performed in Boston before that time. The first performance in the original German language was on October 18, 1864.

The Overture is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones and strings.

IT WAS ON September 28, 1791, two days before the first performance, that Mozart, having completed the score of his opera in great haste, wrote out its Overture. Three solemn chords, taken from the priestly music of the second act, music of Freemasonry, are given out by the full orchestra, the trombones lending their special color. The intro-

ductory adagio is followed by a lively fugue, first set forth by the strings. The fugue has no recurrence in the opera itself, but is easily associated with the sprightly music of Papageno. There is a brief return to the adagio chords of the Introduction and a development in which the sonata and fugue forms are blended.*

When in the summer of 1791 Mozart was approached by Schikaneder, the actor manager, with a proposal for a light comic piece in the popular style of the moment, Mozart answered: "If I do not bring you out of your trouble and if the work is not successful, you must not blame me; for I have never written magic music." "*Die Zauberflöte*" was certainly a departure from Mozart's customary style. Attached to the Viennese Court, he had composed his last three operas in the more elegant Italian manner and language. He had not set a German text since "*Die Entführung aus dem Serail*" of 1782. But the musical possibilities of his own language appealed to him; nor was he ever afflicted with a false sense of dignity. Without prospects from the new Emperor, Leopold II, who was not musically inclined, he was badly in need of money and was probably entirely ready to join his friend in catering to a general public, a readiness which might have led to good profits. Schikaneder knew his public by direct contact from the boards, for he was a successful comedian and, after a fashion, a singer. He also knew his public by long and close attention to the box office. His prescription for success was modelled on a fairly definite pattern, which could be compared to the more modern pantomime, or "extravaganza." This pattern is discernible in a light opera which a rival producer named Marinelli had brought out in June, entitled "*Kaspar der Fagottist, oder Die Zauberzither*" ("Kaspar the Bassoonist, or The Magic Zither"), to music by Wendel Müller. Audiences looked for a fulsome comedy part, and Kaspar had become a favorite character type with the Viennese. There must be lilting tunes and a spectacle based on fairy-tale adventures, Oriental settings, and the introduction of wild animals, either in the flesh or in *papier-mâché*. The rival piece had just these trappings and Schikaneder sought to find a match for them in a book of quasi-Oriental fairy tales, "*Dschinnistan*," edited by Wieland. The story "Lulu, or The Enchanted Flute," by Liebeskind, furnished the idea of a magic flute, and other stories provided other situations.

* The original manuscript of the opera has been described by Schnyder von Wartensee: "The composer ruled his paper in twelve staves, and was thus compelled at times to write additional instrumental parts on separate sheets. It is evident that Mozart first sketched the opera from beginning to end with astonishing rapidity. This portion was written with very black ink and was just sufficient to prevent his forgetting the idea. It is confined to the voice parts and the text almost without exception until toward the close; the orchestration is very rarely written in and then only with one instrument or another. The subsequent completion of the score is discernible by the paleness of the ink; it is so pale that many parts of the overture are now nearly illegible."

BALLAD OF SENTA FROM "DER FLIEGENDE HOLLÄNDER" (ACT II)

By RICHARD WAGNER

Born in Leipzig May 22, 1813; died in Venice, February 13, 1883

Wagner composed *Der fliegende Holländer* in Paris in 1841. The opera was first performed in Dresden January 2, 1843, under the composer's direction.

Senta's Ballad was performed at these concerts December 11, 1908, when Emmy Destinn was the soloist.

The following orchestra is used: 2 flutes and piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trombones and tuba, timpani and strings.

THIS aria seems to have preceded the full composition of the opera, which took place in Paris in 1841. Wagner was then at the lowest ebb of his fortunes, although the turning point toward performance and recognition was the letter of acceptance of *Rienzi* by the Dresden State Opera in June of that year. Wagner started to compose *Der fliegende Holländer* with a French production in mind for which a French translation was prepared — a project which fell through with no other result than the sale of the libretto to Léon Pillet as *Le Vaisseau fantôme*.

He tells us in *My Life* that the composition of *The Flying Dutchman* stimulated and greatly excited him. He also tells us that the parts first set were "The Ballad of Senta, the song of the Norwegian sailors and the 'Spectre Song.'" Since the Ballad of Senta contained the important motive of "redemption," the basic motive of the overture (which probably was composed last), it is not at all unlikely that the Ballad was the musical germ of the whole and had already existed as a sketch. Certain it is that the subject of the Dutch captain who was condemned by Satan to sail the seas endlessly until the love of a woman would redeem him was the basic concept of the libretto and the whole opera. As was always the case with Wagner, he had long contemplated the subject. It had first occurred to him at Riga, while he was composing *Rienzi*, through Heine's version published in his *Salon* in 1834.* It was Heine, probably, who planted in his thoughts the idea of the Dutchman's redemption through the love of a faithful woman — with the difference that, whereas Heine made a point of skepticism whether the Dutchman relying on womankind would not wait until eternity to be redeemed, Wagner on the other hand made redemption by a woman's love his constant thesis.

The second act opens with the Spinning Song of Senta's companions. The scene is a room in the house of Daland, her father. Senta sits quietly in an armchair gazing upon the portrait of a man, pale, bearded, wrapped in a black cloak. The girls ask Mary, Senta's nurse, to sing the Ballad of the Dutchman. She refuses and Senta sings it, while Mary continues to spin.

* Ernest Newman interestingly traces the various versions of the legend in *The Wagner Operas*.

Johohoe! Johohohoe! Johohoe! Johoe!
 Traft ihr das Schiff im Meere an,
 Blutroth die Segel, schwarz der Mast?
 Auf hohem Bord der bleiche Mann
 Des Schiffes Herr, wacht ohne Rast.
 Hui! Wie pfeipt's im Tau! Johohe!
 Wie ein Pfeil fliegt er hin,
 Ohne Ziel, ohne Rast, ohne Ruh!
 Doch kann dem bleichen Manne
 Erlösung einstens noch werden,
 Fänd' er ein Weib, das bis in den Tod
 Getreu ihm auf Erden.
 Ach! Wann wirst du, bleich Seemann,
 sie finden!
 Betet zum Himmel, dass bald ein Weib
 treue ihm halt'!

Bei bösem Wind und Sturmeswuth,
 Umseglen wollt' er einst ein Cap;
 Er flucht' und schwur mit tollem Muth:
 "In Ewigkeit lass' ich nicht ab!"
 Hui! Und Satan hört's! Johohe! Johohe!
 Hui! Nahm ihn bei'm Wort! Johohe!
 Johohe!
 Hui! Und verdammt zieht er nun
 Durch das Meer, ohne Rast, ohne Ruh!
 Doch, dass der arme Mann noch Erlö-
 sung fände auf Erden,
 Zeigt' Gottes Engel an, wie sein Heil
 ihm einst könne werden:
 Ach! Könntest du, bleicher Seemann,
 es finden!
 Betet zum Himmel, dass bald ein Weib
 treue ihm halt'!

Vor Anker alle sieben Jahr',
 Ein Weib zu frei'n, geht er an's Land;
 Er freite alle sieben Jahr'
 Noch nie ein treues Weib er fand.
 Hui! "Die Segel auf!" Johohe! Johohe!
 Hui! "Den Anker los!" Johohe! Johohe!
 Hui! "Falsche Lieb', falsche Treu!"
 Auf in See, ohne Rast, ohne Ruh'!"

Ich sei's, die dich durch ihre Treu'
 erlöse!
 Mög' Gottes Engel mich dir zeigen!
 Durch mich sollst du das Heil erreichen!

Have you seen far at sea the ship with
 black mast and blood-red sails? At the
 helm stands watching its captain, a
 pallid man. The wind whistles in the
 rigging and onward he flies, having no
 goal, knowing, no peace! This pale man
 can never find release from his task until
 he finds a woman who will be true to
 him until death. Ah, pale helmsman,
 will you find such a one?

Through evil winds and raging storms
 he rounds the Cape, vowing in anger,
 "Even to eternity I will never give up."
 Satan hears him! Takes him at his word!
 And on his way he goes, over the sea,
 damned forever, having no goal, know-
 ing no peace. Only an angel sent from
 Heaven may free him from the infernal
 curse!

*(Senta turns toward the portrait. Her
 companions listen with interest and
 even Mary has stopped spinning.)*

At anchor every seventh year he seeks
 a wife in every land—but in vain. "Un-
 furl the sails!" "Weigh the anchor!"
 "Love is false and so is faith!" On the
 sea, having no goal, knowing no peace!

*(Senta starts from her seat, carried away
 by a sudden inspiration.)*

I shall be the one to save you! May
 God's angel direct me to you! Through
 me you shall find salvation!

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ARIA, "DICH, THEURE HALLE" FROM "TANNHÄUSER" (ACT II)

By RICHARD WAGNER

Born in Leipzig on May 22, 1813; died in Venice, February 13, 1883

Tannhäuser und der Sängerkrieg auf Wartburg had its first production in Dresden on October 19, 1845.

The Aria was sung at these concerts February 16, 1883 by Gabriella Boema, soloist, and at the later concerts by Lillian Nordica, Marie Basta-Tavary, Nellie Melba, Johanna Gadschi (twice), Marie Rappold, and Elisabeth Rethberg (1923).

The accompanying orchestra consists of woodwinds in pairs, 4 horns, timpani and strings.

AS THE second act of *Tannhäuser* opens, showing the assembly hall at the Wartburg where the contest of song is about to take place, Elisabeth enters joyfully to greet the hall which has resounded to the song of Tannhäuser and which, now that he has returned, will resound again. Ernest Newman writes: "The aria pulsates with a vitality that must have acted like a tonic, even an intoxicant, on the audiences that heard it for the first time eighty years or so ago; there was nothing else in contemporary music to set beside it for vigor and brilliance."

Dich, theure Halle, grüss' ich wieder,
froh grüss ich dich, geliebter Raum!
In dir erwachen seine Lieder
und wecken mich aus düst'rem
Traum.

Da Er aus dir geschieden,
wie öd erschienst du mir!
Aus mir entfloh der Frieden,
die Freude zog aus dir!
Wie jetzt mein Busen hoch sich hebet,
so scheinst du jetzt mir stolz und
hehr;

Der mich und dich so neu belebet,
nicht weilt er ferne mehr!
Sei mir gegrüsst! Sei mir gegrüsst!
Du theure Halle, sei mir gegrüsst!

Dear Hall of Song I greet you once
again! It was here that his songs awoke
me from my dark dreaming. When he
had gone your emptiness became hate-
ful to me! Every echo of happiness had
gone! Now my heart swells in my breast
and you too seem proud and fine; for
he who revives us both is near at hand!
Hail to thee, dearest Hall of Song!

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MARGARET HARSHAW

MARGARET HARSHAW, a Pennsylvanian, began her career singing at Robin Hood Dell, Philadelphia, where she appeared in summer opera productions. At the same time she studied with William von Wymetal of the Curtis Institute. She also studied with Madame Schoen-Renée while attending the Juilliard School of Music on scholarship. Making her début with the Metropolitan Opera Company in 1942, she subsequently sang in opera in various parts of the world. She extended her voice from contralto to soprano and returned to the Metropolitan Opera in 1951 where she has sung such parts as Donna Anna, Santuzza, Azucena, and several Wagnerian rôles: Senta in *The Flying Dutchman*, Brünnhilde in *Götterdämmerung*, Kundry in *Parsifal*, as well as Isolde. She sang the closing scenes from *Götterdämmerung* and *Tristan und Isolde* at these concerts, November 20–21, 1953.

"DON JUAN," TONE POEM (AFTER NIKOLAUS LENAU), *Op.* 20

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, Sept. 8, 1949

Don Juan was published in 1890, and dedicated "to my dear friend Ludwig Thuille." The first performance of "Don Juan" took place at Weimar under the composer's direction, November 11, 1889. Arthur Nikisch led the first American performance at a Boston Symphony concert, October 31, 1891.

The orchestration calls for 3 flutes and piccolo, 2 oboes and English horn, 2 clarinets, 2 bassoons and contra-bassoon, 4 horns, 3 trumpets, 3 trombones and tuba, timpani, cymbals, triangle, bells, harp and strings.

THE Grand Ducal Court Orchestra at Weimar acquired in the autumn of 1889 an "assistant Kapellmeister" whose proven abilities belied his years. Richard Strauss was then only twenty-five, but he had taken full charge of the Meiningen Orchestra for a season (1885–86), and then had taken subordinate control at the Munich Opera. As a composer he had long made his mark, and from orthodox beginnings had in the last three years shown a disturbing tendency to break loose from decorous symphonic ways with a "Symphony" — *Aus Italien*, and a "Tone Poem" — *Macbeth*. He had ready for his Weimar audience at the second concert of the season a new tone poem, *Don Juan*, which in the year 1889 was a radical declaration indeed. If many in the auditorium were dazed at this headlong music,

there was no resisting its brilliant mastery of a new style and its elaborate instrumentation. There were five recalls and demands for a repetition. Hans von Bülow, beholding his protégé flaunting the colors of the anti-Brahms camp, was too honest to withhold his enthusiasm. He wrote to his wife: "Strauss is enormously popular here. His *Don Juan*, two days ago, had a most unheard-of success." And producing it at Berlin a year later, he wrote to its creator, "Your most grandiose *Don Juan* has taken me captive." Only the aging Dr. Hanslick remained unshaken by the new challenger of his sworn standards. He found in it "a tumult of dazzling color daubs," whose composer "had a great talent for false music, for the musically ugly."

The *Don Juan* of Lenau, whom Strauss evidently chose in preference to the ruthless sensualist of Byron or Da Ponte, was a more engaging figure of romance, the philosopher in quest of ideal womanhood, who in final disillusion drops his sword in a duel and throws his life away. Lenau said (according to his biographer, L. A. Frankl): "Goethe's great poem has not hurt me in the matter of *Faust* and Byron's *Don Juan* will here do me no harm. Each poet, as every human being, is an individual 'ego.' My *Don Juan* is no hot-blooded man eternally pursuing women. It is the longing in him to find a woman who is to him incarnate womanhood, and to enjoy, in the one, all the women on earth, whom he cannot as individuals possess. Because he does not find her, although he reels from one to another, at last Disgust seizes hold of him, and this Disgust is the Devil that fetches him."

Strauss, sending the score to Bülow for performance, stipulated, after detailed directions as to its interpretation, that no thematic analysis should be given out. He considered that three quotations from the poem, characterizing speeches of the hero, should suffice to make his purpose clear, and these verses were printed in the score. They are here reproduced in the translation of John P. Jackson:

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(*To Diego*)

O magic realm, unlimited, eternal,
Of glorified woman — loveliness supernal!
Fain would I, in the storm of stressful bliss,
Expire upon the last one's lingering kiss.
Through every realm, O friend, would wing my flight,
Wherever beauty blooms, kneel down to each,
And — if for one brief moment — win delight.

(*To Diego*)

I flee from surfeit and from rapture's cloy,
Keep fresh for beauty service and employ,
Grieving the one, that all I may enjoy.
The fragrance from one lip today is breath of spring;
The dungeon's gloom perchance tomorrow's luck may bring.
When with the new love won I sweetly wander,
No bliss is ours unfurbish'd and regilded;
A different love has this to that one yonder —
Not up from ruins be my temple builded.
Yea, love life is, and ever must be new,
Cannot be changed or turned in new direction;
It cannot but there expire — here resurrection;
And, if 'tis real, it nothing knows of rue!
Each beauty in the world is sole, unique!
So must the love be that would beauty seek!
So long as youth lives on, with pulse afire,
Out to the chasel! To victories new aspire!

(*To Marcello*)

It was a wondrous lovely storm that drove me;
Now it is o'er; and calm all 'round, above me;
Sheer dead is every wish; all hopes o'ershrouded.
'Twas p'r'aps a flash from heaven that so descended,
Whose deadly stroke left me with powers ended,
And all the world, so bright before, o'erclouded;
And yet p'r'aps not! Exhausted is the fuel;
And on the hearth the cold is fiercely cruel.

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VARIATIONS FROM "MOZARTIANA," Suite No. 4, *Op.* 61

By PETER ILYITCH TCHAIKOVSKY

Born in Votkinsk in the government of Viatka, Russia, May 7, 1840; died in St. Petersburg, November 6, 1893

Tchaikovsky composed this Suite in 1887. He conducted its first performance, which was given in Moscow by the Russian Musical Society on November 14, 1887 (Sergei Taneyev played the *Concert Fantasy* on the same program). The Suite was performed at the Boston Symphony concerts on November 18-19, 1898.

The orchestration of the finale consists of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, cymbals, glockenspiel and strings.

THIS Suite evidently grew from Tchaikovsky's lifelong admiration for the music of Mozart. He wrote in his diary on May 29, 1883, "An idea for a suite from Mozart." He composed the Suite nearly four years later. He was then optimistic about it and he wrote to his publisher, Jürgenson: "I think this Suite, because of its successful choice of compositions and its originality (the past in a contemporary work), will have an excellent future." He added, "Should I win approval, I wish later to do another one and perhaps even a third." His first prediction was realized when, at the first performance, the third movement had to be repeated.

Each movement of the Suite is based upon a work of Mozart. The first is a gigue (K.574); the second, a minuet in D (K.355); the third, entitled *Preghiera*, is a free treatment based on a Liszt paraphrase of Mozart's choral *Ave, Verum* (K.618). Liszt's piano transcription is entitled, "*À la Chapelle Sixtine*." The movement here performed consists of ten variations on the theme, "*Unser dummer Pöbel meint*," on which Mozart wrote ten variations for piano solo (1784, K.455). The theme was not Mozart's own, but was taken from Gluck's *Singspiel* of 1776, *Pilger von Mekka* (*La rencontre imprévue*). The theme in the opera is sung by a calender, a buffo part. Mozart may have improvised on this theme in a concert of his own in Vienna in 1783, thus complimenting the *Ritter* Gluck, who was probably present.

In the ten variations, Mozart's score is carefully adhered to. The third variation has a flute solo. The sixth is for woodwinds only. The remaining variations are brilliantly scored, the ninth having a cadenza for violin solo. As a coda to the last, the theme is repeated in the initial tempo.

The following paragraph is printed in the score, signed "P. Tchaikovsky."

"A great number of the most admirable little compositions of Mozart, for incomprehensible reasons, are little known, not only by the public, but by the greater part of musicians. The composer and arranger of the suite with the title '*Mozartiana*,' would like to give a fresh impulsion to the performance of these little masterworks, modest in form, but full of incomparable beauties."

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IMMOLATION SCENE (FINALE), "GOTTERDÄMMERUNG"

By RICHARD WAGNER

Born in Leipzig on May 22, 1813; died in Venice on February 13, 1883

Wagner's *Götterdämmerung*, completed in 1874, was first performed at the Festival Theatre in Bayreuth, August 17, 1876. The first performance in the United States was at the Metropolitan Opera House, January 25, 1888.

This closing scene, with Margaret Matzenauer as soloist, was performed at the Boston Symphony concerts January 16, 1920. Pierre Monteux conducted and repeated a portion of the scene without voice April 21, 1922.

The following orchestra is required: 3 flutes and piccolo, 3 oboes and English horn, 3 clarinets and bass clarinet, 3 bassoons, 8 horns, 3 trumpets and bass trumpet, 4 trombones, 4 Wagner tubas and bass tuba, timpani, glockenspiel, triangle, cymbals, tam-tam, 2 harps and strings.

IN THE final scene of *Der Ring des Nibelungen*, the body of the slain Siegfried lies on a funeral pyre which has been built on the shores of the Rhine. Brünnhilde takes the ring from the finger of the hero. "Alone," according to the composer's stage direction, "after gazing long upon Siegfried's face, at first in deep agitation, then with almost overpowering grief, she turns, deeply moved, to the men and women." Then, as Richard Aldrich has described the scene,* she "begins that great address, filled with lofty eloquence of grief, passion, solemn exaltation, the far-seeing vision of a prophetess and seer that is the climax and crown of the whole Trilogy. . . . She rises to the supreme height of the grandeur of self-sacrifice. She tranquilly imputes their everlasting disgrace to the gods, who condemned Siegfried to the doom that should expiate their sins. He, truest of all, should betray her, that 'wise a woman should grow.' Her eloquence is the eloquence of a prophetess proclaiming a new day; and with solemn joy she joins her Siegfried on the funeral pyre to fulfill the last necessity which shall bring that day. Her sacrifice accomplishes the affirmation of her last words: that love is the one eternal and enduring good. . . . She swings herself upon her horse and together they leap into the flames, which then seize upon the building itself, as the scintillations of the Magic Fire with Loge's theme seem to possess the whole orchestra. . . .

"The Rhine is seen overflowing in a mighty flood. The Rhine-daughters come with the motive of the 'Praise of the Rhine Gold' up to the very place of the fire, and Hagen, making one last despairing effort to seize the ring, as the 'Curse' motive is thundered from the brass, plunges madly into the flood and is drawn down by the nixies into the river. The Rhine-daughters' song is sung by the orchestra;

* In his published analysis of *The Ring of the Nibelung*.

the 'Valhalla' theme adds its solemn strains; the theme of 'Redemption through Love' is joined to them. . . . The hall has fallen into ruins, and in the distant heavens is seen Valhalla, with the gods, blazing brightly. The theme of the 'Twilight of the Gods' marks their downfall; and with a softer repetition of the theme of 'Redemption through Love,' which marks the passing of the old order and the coming of a new, the great drama is brought to its end."

BRÜNNHILDE

(allein in der Mitte: nachdem sie lange, zuerst mit tiefer Erschütterung, dann mit fast überwältigender Wehmuth das Angesicht Siegfried's betrachtend, wendet sie sich mit feierlicher Erhebung an die Männer und Frauen.)

Starke Scheite
schichtet mir dort
am Rande des Rhein's zu Hauf:
hoch und hell
lod're die Gluth,
die den edlen Leib
des hehrsten Helden verzehrt! —
Sein Ross führet daher,
dass mit mir dem Recken es folge:
denn des Helden heiligste
Ehre zu theilen
verlangt mein eig'ner Leib —
Vollbringt Brünnhilde's Wunsch!

(Die jüngeren Männer errichten während des Folgenden vor der Halle nahe am Rheinufer einen mächtigen Scheithaufen. Frauen schmücken ihn mit Decken, auf die sie Kräuter und Blumen streuen.)

BRÜNNHILDE

(von Neuem in den Anblick der Leiche versunken.)

Wie die Sonne lauter
strahlt mir sein Licht:
der Reinste war er,
der mich verrieth!
Die Gattin trügend
— treu dem Freunde —
von der eig'nen Trauten
— einzig ihm theuer
schied er sich durch sein Schwert.
Aechter als er
schwur keiner Eide;
treuer als er
hielt keiner Verträge:
laut'rer als er
liebte kein and'rer:
und doch alle Eide,
die Verträge,
alle treueste Liebe —
trog keiner wie er! —

BRÜNNHILDE

(after gazing long upon Siegfried's face, at first in deep agitation, then with almost overpowering grief, she turns, deeply moved, to the men and women.)

Build up with logs
on the river's brim
a funeral pile by the Rhine;
high and bright
kindle the flame;
let its fiery tongue
the highest hero consume!
His horse guide to my hand,
to follow with me to his master;
for to share the hero's
holiest honor
my body madly burns.
Fulfill Brünnhilde's command!

(The younger men raise a great funeral pyre in front of the hall, near the bank of the Rhine; women dress it with hangings on which they strew herbs and flowers. Brünnhilde, who has again been lost in contemplation of the dead Siegfried, is gradually transfigured by an expression of increasing tenderness.)

With radiant glory
his face is alight.
The truest was he,
yet could dishonor!
His bride he betrayed
by truth to his friendship:
from his best and dearest
only beloved one,
barred was he by his sword.
Truer than his
no troth was plighted;
more faithful than he
was no man to his promise;
holier than his
no love was e'er known:
and yet to all oaths,
to every bargain,
to faithfulest love,
none has been so untrue!

Wist ihr, wie das ward?
 O ihr, der Eide
 heilige Hüter!
 lenkt eu'ren Blick
 auf mein blühendes Leid:
 erschaut eu're ewige Schuld!
 Meine Klage hör'
 du hehrster Gott!
 Durch seine tapferste That,
 dir so tauglich erwünscht,
 weihtest du den,
 der sie gewirkt,
 des Verderbens dunkler Gewalt: —
 mich — musste
 der Reinste verrathen,

dass wissend würde ein Weib! —
 Weiss ich nun, was dir frommt? —
 Alles! Alles!
 Alles weiss ich:
 alles ward mir nun frei!
 Auch deine Raben
 hör' ich rauschen:
 mit bang' ersehnter Botschaft
 send' ich die beiden nun heim.
 Ruhe! Ruhe, du Gott! —

(Sie winkt den Männern Siegfried's Leiche aufzuheben und auf das Scheitgerüste zu tragen; zugleich zieht sie von Siegfried's Finger den Ring, betrachtet ihn während des Folgenden und steckt ihn endlich an ihre Hand.)

Mein Erbe nun
 nehm' ich zu eigen. —
 Verfluchter Reif!
 furchtbarer Ring!
 dein Gold fass' ich,
 und geb' es nun fort.
 Der Wassertiefe
 weise Schwestern,
 des Rheines schwimmende Töchter,
 euch dank' ich redlichen Rath!
 Was ihr begehrt,
 geb' ich euch:
 aus meiner Asche
 nehmt es zu eigen!

Know ye why this was so?
 Oh ye, who heed
 our oaths in your heaven,
 open your eyes
 on my bourgeoning grief,
 and behold your eternal shame!
 Hear my complaint,
 thou highest god!
 The deed of deeds he wrought,
 fulfilled the wish of thine heart.
 Then on the hero
 laidst thou the load
 of the curse to which
 thou wast subject.
 The purest of all
 must betray me,
 that wise a woman might grow!
 Do I now know what thou wouldst?
 All things, all things,
 All I now know:
 Nought is hidden;
 all is at last made clear!
 I hear thy ravens
 rustle their pinions;
 with tidings feared and hoped for,
 hence to their home they shall go.
 Peace to thee, peace, thou god!

(She signs to the men to lift Siegfried's body and bear it to the funeral pyre: at the same time she draws the ring from Siegfried's finger, contemplates it during what follows, and at last puts it on her finger.)

My heritage
 now I possess.
 Accursèd hoop!
 Terrible Ring!
 To me thou cam'st:
 From me thou shalt go.
 Ye wisely seeing
 water-sisters,
 the Rhine's unresting daughters,
 I deem your word was of weight!
 All that you ask
 now is your own;
 here from my ashes
 now you may have it! —

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Das Feuer, das mich verbrennt,
rein'ge den Ring vom Fluch:
ihr in der Fluth
löset ihn auf,
und lauter bewahrt
das lichte Gold,
den strahlenden Stern des Rhein's,
der zum Unheil euch geraubt. —

(Sie wendet sich nach hinten, wo Siegfried's Leiche bereits auf dem Gerüste ausgestreckt liegt, und entreisst einem Manne den mächtigen Feuerbrand.)

Fliegt heim, ihr Raben!
raun't es eurem Herrn,
was hier am Rhein ihr gehört!
An Brünnhilde's Felsen
fahret vorbei:
der dort noch lodert,
weist Loge nach Walhall!
Denn der Götter Ende
dämmert nun auf:
so — werf' ich den Brand
in Walhall's prangende Burg.

(Sie schleudert den Brand in den Holzstoss, der sich schnell hell entzündet. Zwei Raben sind vom Ufer aufgeflogen, und verschwinden nach dem Hintergrunde zu. Zwei junge Männer führen das Ross herein; Brünnhilde fasst es und entzündet es schnell.)

Grane, mein Ross,
sei mir gegrüsst!
Weisst du, Freund,
wohin ich dich führe?
Im Feuer leuchtend
liegt dort dein Herr,

Siegfried, mein seliger Held,
dem Freunde zu folgen
wieherst du freudig?
Lockt dich zu ihm
die lachende Lohe? —
Fühl' meine Brust auch,
wie sie entbrennt;
helles Feuer
das Herz mir erfasst,
ihn zu umschlingen,
umschlossen von ihm,
in mächtigster Minne
vermählt ihm zu sein! —
Heiaho! Grane!
grüsse deinen Herrn!
Siegfried! Siegfried! Sieh!
Selig grüsst dich dein Weib!

(Sie hat sich stürmisch auf das Ross geschwungen, und sprengt es mit einem Satze in den brennenden Scheithaufen.)

The flame as it clasps me round,
frees from its curse the Ring! —
Back to its gold
return it again,
and far in the flood
withhold its fire,
the Rhine's unslumbering sun,
that once you lost to your bane.

(She turns towards the back, where Siegfried's body now lies on the pyre, and seizes a great firebrand from one of the vassals.)

Fly home, ye ravens!
Tell to your master
what here among us you heard!
By Brünnhilde's rock
Your road shall be bent;
there flameth Loge:
Bid him hasten to Valhall!
For the dusk of the gods
approaches.
So — set I the torch
to Valhall's splendid walls!

(She flings the brand into the heap of wood, which quickly blazes up. Two ravens have flown up from the bank and disappear towards the background. Two young men lead in her horse; Brünnhilde seizes and quickly unbridles it.)

Grane, my steed,
hail to thee here!
Knowest thou, friend,
where I shall lead thee?
Radiant with fire,
lies there thy lord,

Siegfried — my sorrowless hero.
To go to him now
neigh'st thou so gladly?
Lure thee to him
the light and the laughter? —
Let now my bosom
fill with its blaze!
My master enfolding,
held fast in his arms,
in love everlasting,
made one with my own!
Hei-a-jaho! Grane!
Greet thou thy lord!

Siegfried! Behold!
Blissfully hails thee thy bride!

(She has swung herself on to the horse, and rides it with one leap into the flames.)

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